cloth·paper scissors®
COLLAGE MIXED MEDIA
ARTISTIC DISCOVERY
JULY/AUGUST 2013 • ISSUE 49

FELTED SEASHELLS
*by the seashore* p. 74

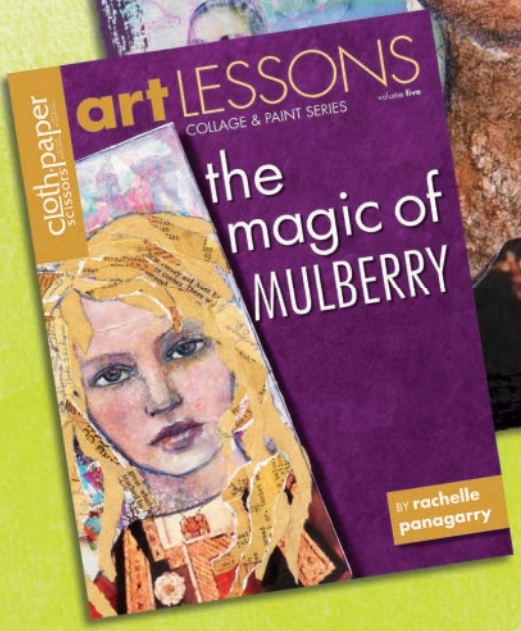
*Sail Away*
WITH OUR
summer
ISSUE
and this paint
& paper project p. 46

art
ON THE
GO
2 WAYS

create a
COLLAGE GARDEN p. 40

# MAKE YOUR OWN *Magic*

Create Stunning
Mixed-Media Portraits
with Rachelle Panagarry




**Download this one-of-a-kind lesson for only $1.99**

Sprung from the magic of a happy accident, Rachelle Panagarry will inspire you to create mixed-media portraits on mulberry paper that have a life of their own. In this step-by-step project download, you'll combine collage and portraiture with truly enchanting results.

Download this must-have Art Lesson now at
**shop.clothpaperscissors.com/LessonRachelle**

**Stay tuned for a new Art Lesson each month!**

INTERWEAVE

PayPal™

# Explore Beyond™

with Spellbinders™ versatile and extensive line of products including the new Media iXáge collection, perfect for crafting with different mediums.

Create a handmade art journal and let your creativity soar with decorative blanks, die templates, canvas, felt and paint.

Use with the Spellbinders Artisan X-plorer™ and Grand Calibur® machines as well as other die cutting machines.

Your creativity is limitless - Explore Beyond™

Spellbinders Grand Calibur® Machine
Spellbinders Artisan X-plorer™ Machine

For more inspiration and products, visit us online at
**www.SpellbindersCreativeArts.com**

Spellbinders™
Beautiful Details Inspiring Creativity

**This issue of Cloth Paper Scissors finds us deep in the middle of the peak of summer. I always feel a sense of renewed energy at this time of year.**

I want to make art or experience art everywhere. I love attending outdoor art shows or concerts in the park, walking to my local museums, or just absorbing the beauty of a vacation destination.

Those of you who like to travel with your art like I do, will want to take a look at our tiny tin watercolor kit in A Look At . . . (page 16) and read our closing essay, Making Time for Art (page 94), to find out how a fellow artist packs her projects for on-the-go creating.

And, if the summer means spending a little more time in your garden, you'll appreciate Susan Black's cheerful botanical collages (page 40)—another great use for your paper stash, *and* the perfect prescription for a sweltering day (along with a tall glass of sun-brewed tea or strawberry lemonade.)

No matter how you like to spend your summer, we're so glad you chose to spend some of it with us!

Cheers,

Jenn Mason

# Mixed Media Medley of Color and Pattern!

Dylusions Ink Sprays are bright and vibrant concentrated dye colorants for porous surfaces from Ranger's newest signature designer Dyan Reaveley! Colorize cardstock, Sticky Back Canvas, and more. Use the Ink Sprays with Dylusions Stencils! Dyan's unique, eclectic style comes through in the artistic stencils—ideal for Ink Sprays, paints, markers and more.

- *Ink Sprays are water-based, acid free and non-toxic*
- *Twelve Ink Sprays available in 2 oz. fine mist spray bottles*
- *Stencils available in 6 original artistic designs*
- *Stencils available in 2 sizes: 9 x 12 and 5 x 8*

1.800.244.2211 Ranger www.rangerink.com

# DISCOVERY AWAITS
## IN cloth paper scissors®

- The best of mixed-media in one resource
- Innovative techniques and projects galore
- Learn to make time to create – no matter your schedule
- Reader focused challenges and features
- Newsworthy product and resource reviews

Available on newsstands worldwide and through subscription.

clothpaperscissors.com

877-727-1975 US/CANADA 515-237-3657 INTERNATIONAL

62

46

58

# table of contents

## features


40 Botanical Collage
SUSAN BLACK

46 Painted Paper Ornaments
SERENA WILSON STUBSON

52 Wave Your Flag
SUE PELLETIER

58 Watercolor and Collage
MOLLY LEMASTER

62 Painting Our Journeys
SORAYA NULLIAH
Backgrounds that tell our stories

68 Encaustic Release Technique
KIMBERLY LAMBERT GIBSON
Creating shapes in wax

74 Seaside Inspiration
DEBORAH WOLFF
Felted seashell cards


52

## regulars


2 Musings

8 Who Did This?

10 Social Corner

12 In the Mix
Now Read This, This Just In, and A Look at . . .
A travel paint kit

20 Getting Technical
NIKKI SMITH
Selection

22 Artists Give Back
ELENA LAI ETCHEVERRY
Women Helping One Another (W.H.O.A.)

24 Mixed-media Metalsmith
JEN CUSHMAN
Rotary drill

26 Adventures in Arting
JULIE FEI-FAN BALZER
Technology

30 A Conversation with . . .
Michal Sparks

36 Call for Art

38 I Made This: 'Foreign Service'
TANIA BEAUMONT

79 Reader Challenge Results:
Tunnel Books

89 Reader Challenge Announcement:
Mixed-media Stitched Square

94 Making Time for Art
CANDY TAYLOR TUTT
There's always time for art


**online extras**
clothpaperscissors.com

- Upload your challenge art.

74

68

# Wet Media Dura-Lar Film
*by Grafix*

- Coated to Accept Water-based Mediums.
- Will not bead, chip or run.
- Use as an artwork surface or to plan painting compositions.

Grafix®

www.grafixarts.com

THE FOLK SCHOOL
**CHANGES YOU.**

Engaging hands and hearts since 1925. Come enjoy making crafts and good friends on 300 natural, scenic acres in western North Carolina.

**JOHN C. CAMPBELL FOLK SCHOOL**
folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA

## Are you aching to kick-start a new project – but you're just not sure where to start?

**Do these thoughts ever cross your mind?**

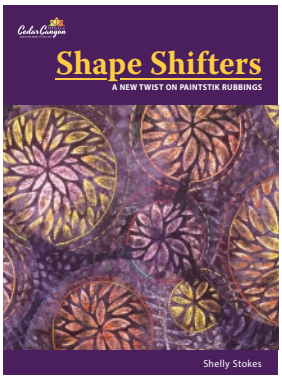
- I want to learn new techniques but it takes too long to get really good results.
- I wish I could do something easy that looks great – and have people say 'Wow! You made that?'
- I'd love to do something new and different, but I feel like I can't until I use what I've already got.

**You're not alone – and it's not your fault!**

It's ***normal*** for creative people to have tons of good ideas and a fantastic stash. But most of us don't have a good step-by-step way to explore a new idea or technique, so we get frustrated and feel guilty about all our stuff. (It's not just you.) Fortunately, we can fix this!

## Introducing Shape Shifters – An Online Fabric Art Adventure

Join author and teacher Shelly Stokes for a Six-Lesson Step-By-Step Adventure with Fabric, Paintstiks & Rubbing Plates. You'll have tons of fun, master great new skills, and create incredibly cool fabric!




You will...

- Receive step-by-step guidance in a new fabric art technique.
- Get back into a happy creative groove.
- Be inspired and energized as you get great results – fast!

## Choose Your Adventure Today!

Act fast to join the Online Fabric Art Adventure going on now, choose the Shape Shifter Lesson Pack, or purchase your copy of the E-book today. Get complete information and registration details at **www.shapeshifteradventure.com**

Cedar Canyon TEXTILES, inc
Explore the Magic of Fabric Art!

877-296-9278 www.cedarcanyontextiles.com

PAINTSTIKS • BOOKS • FABRIC ART TOOLS

FELTING
Artistry
MADE EASY

Create unique felted accessories
with the easy-to-use and affordable
**12-Needle Deluxe Felting Machine**
**and Handheld Felting Machine**

Simplicity®/MD

FOR FREE PROJECTS VISIT:
www.simplicity.com/freecraftprojects

©2013 Simplicity Creative Group,
6050 Dana Way, Antioch, TN 37013, USA
**www.simplicity.com**

cloth paper scissors® COLLAGE MIXED MEDIA ARTISTIC DISCOVERY

INTERWEAVE

**EDITORIAL**
Editorial Director **Jenn Mason**
Assistant Editor **Barbara Delaney**
Assistant Editor **Tina Hussey**
Online Editor **Cate Coulacos Prato**

**CREATIVE SERVICES/ ART AND PRODUCTION**
Division Art Director **Larissa Davis**
Designer **Anita Cook**
Production Coordinator **Kate Binder**
In-house Photography
**Sharon White**
Video Manager
**Garrett Evans**

**MARKETING/SALES**
Advertising Manager
**Patty Dunn**
pdunn@interweave.com
763-432-9560
Media Sales Team Leader
**Diane Kocal**
dkocal@interweave.com
317-482-0120
Ad Trafficker **Kathy Depperschmidt**
Online Marketing
**Diana Edmundson**
**Chelsea Floyd**

Founder, Creative Director **Linda Ligon**
Vice President, Group Publisher
**Jamie Bogner**
Vice President, Content **Helen Gregory**
Vice President, Media Sales
**Julie MacDonald**
Director of Production **Trish Faubion**
Books Editorial Director
**Allison Korleski**
Online Circulation Specialist
**Jodi Smith**

fw media

F+W Media, Inc.
Chairman & CEO **David Nussbaum**
Chief Operating Officer & CFO
**James Ogle**
President **Sara Domville**
Chief Digital Officer **Chad Phelps**
Vice President, eCommerce
**Lucas Hilbert**
Senior Vice President, Operations
**Phil Graham**
Vice President, Communications
**Stacie Berger**

July/August 2013, Cloth Paper Scissors® (ISSN 1551-8175) is published six times a year by F+W Media, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. Periodical postage paid at Loveland, CO, and additional mailing offices. Posted under Canadian International Publication Mail Agreement #4070652. CUSTOMER SERVICE (subscription-related): Toll free: 877-727-1975 or email: CPAcustserv@cdsfulfillment.com. All annual subscriptions are for six issues. POSTMASTER: please send address changes to Cloth Paper Scissors, P.O. Box 6338-1838, Harlan, IA 51537. Customer Service (non-subscription related): Call toll-free 866-949-1646, email info@clothpaperscissors.com, or write to Cloth Paper Scissors, 490 Boston Post Road, Suite 15, Sudbury, MA 01776. We invite previously unpublished manuscripts and materials, but F+W Media, Inc. assumes no responsibility for unsolicited manuscripts or other materials submitted for review. Our submission guidelines can be found on our website at clothpaperscissors.com. The editor reserves the right to edit, shorten, or modify any material submitted. Entire contents copyright 2013 by F+W Media, Inc. and contributing artists. All rights reserved. Reproduction in whole or in part, including photocopy, is prohibited without the expressed written permission of the publisher. Readers are welcome to make one copy of any pattern(s) included in this issue for personal use only. Artwork in this issue of Cloth Paper Scissors is for inspiration and personal use only. Cloth Paper Scissors is not responsible for any liability arising from errors, omissions, or mistakes contained in the magazine, and readers should proceed cautiously, especially with respect to technical information. Cloth Paper Scissors does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in Cloth Paper Scissors. Nor does Cloth Paper Scissors evaluate the advetisers' claims in any way. Our web address is clothpaperscissors.com and we may be contacted by email at info@clothpaperscissors.com. Printed in the USA.

**RETAILERS**
If you are interested in carrying this magazine in your store, please call
866-949-1646, email: sales@interweave.com, or visit www.interweaveretailer.com.

VISIT US ON THE WEB
clothpaperscissors.com • interweave.com • fwmedia.com

Art Camp For Women

Recommended by "O" The Oprah Magazine & The Costco Connection!!

Come Play in Colorado!

August 22-26, 2013
Gypsy Summer Camp
Stay in your RV, Cabin Lodge (or a Yurt)!

Deconstructed Silkscreening
Art Journaling on the Go!

October 8-14, 2013
Jewelry with Becky Nunn
Draw, Paint, Play with Carla Sonheim!

Stay for 3 or 6 Days

Open Art Studio Evenings
Daily Wine & Chocolate
Mixed Media, Jewelry & More

- ALL Art Supplies Included
- Chef Prepared Meals
- Beautiful Mountain Lodge

Fun, Laughter & Friendship
www.artcampforwomen.com

cloth paper scissors
COLLAGE MIXED MEDIA ARTISTIC DISCOVERY

contact
patty dunn
to advertise

763-432-9560

pdunn@interweave.com

COATS

phoomph™
FOR FABRIC!

A brand new way to craft for loads of
INSTANT FABRIC FUN!

No Ironing Required! Simply Peel, Cover & Cut!

13-0039 ©2013 Coats & Clark. All rights reserved. Coats & Clark is a registered trademark.

To learn more about Phoomph
and be inspired, visit us at
**www.coatsandclark.com/phoomph**

# who did this?

contributors to Cloth Paper Scissors®

Julie Fei-Fan Balzer is a mixed-media artist living in New York City. She loves color, high contrast, seeing the artist's hand, learning new things, and going on artistic adventures. Check out her Adventures in Arting podcast.
balzerdesigns.typepad.com

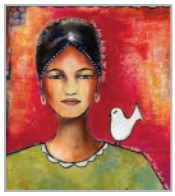
Susan Black is a designer/illustrator living the good life in beautiful Nova Scotia, Canada. She has a unique and bold mixed-media style that combines collage, hand-drawn typography, gouache, and ink. Susan is a passionate photographer and keeps a daily blog of life in and around her home. Her biggest inspiration is always found in nature.
29blackstreet.blogspot.ca

Jen Cushman is a natural storyteller who found mixed-media art 12 years ago and never looked back. She is drawn to the imperfect, funky, quirky, artsy, and the authentic. Her latest book, Making Metal Jewelry focuses on basic metalworking skills and mixed-media jewelry techniques. Jen is the Director of Education and Marketing for Susan Lenart Kazmer ICE Resin®.
jencushman.com

Elena Lai Etcheverry is a mixed-media artist and the founder of Charity Wings, a non-profit organization for artists and crafters who want to raise money and awareness through art and creativity. The Charity Wings Art Center opened in Southern California this year to inspire and serve the art community and other non-profits.
charitywings.org

Kimberly Lambert Gibson is a contemporary artist living in Los Angeles, California. She enjoys teaching mixed-media classes to both children and adults. Kimberly has a degree in design and has studied art formally. She is now creating, exploring, and studying encaustic art under Patti Akesson.
kimberlylambertgibson.com

Molly LeMaster is primarily a self-taught artist who lives on Camano Island, Washington. In addition to watercolor, she works in mixed media. Living in the Pacific Northwest, nature is a constant source of pleasure and inspiration for her work. Molly is a signature member of the Northwest Watercolor Society, and teaches and hosts workshops locally.
lemasterstudios.com



Soraya Nulliah is a mixed-media artist, wife, mamma, storyteller, blogger, and creative soul who lives in Colorado.
sorayanulliah.blogspot.com

Sue Pelletier is a mixed-media artist who lives in a green house with purple shutters in Hopkinton, Massachusetts.
www.suepelletierlaughpaint.com

Cloth Paper Scissors Workshop™ videos by Julie Fei-Fan Balzer, Jen Cushman, and Sue Pelletier are available now at **shop.clothpaperscissors.com**.

Nikki Smith is a self-taught, successful entrepreneur and artist who has bitten the fruit of art and never glanced back. Follow this mother of two on her many sinfully delightful bouts of creativity on her blog.
booksmithstudio.com

Candy Taylor Tutt of Woodland, California, creates wearable art with unusual media, including materials from her recycle bin.

Serena Wilson Stubson is a mixed-media artist living in Winnipeg, Canada, with her husband and two beautiful children. She is inspired by the world around her, and most importantly, by her children and the dreamy wonderland that they bring to her life.
serenawilsonstubson.com

Deborah Wolff resides in the Los Angeles area of California. She is an artist by night and an educator by day. Deborah enthusiastically creates in her home studio with fabric, fibers, dyes, paints, and more, and regularly blogs about her creative work and techniques.
redorangewolff.blogspot.com

ART MATERIALS
for
Mixed Media &
Fiber Artists

Painting on fabric
created using Jacquard's Textile Paints,
Neopaque, Lumiere, and
Dye-Na-Flow!

*View our website for information on all of our products...*

JACQUARD

**The Fabric Art Experts!**
www.jacquardproducts.com
www.silkconnection.com
www.inkjetfabrics.com
**800.442.0455**

## happy tweet

@BalzerDesigns

"I am packing, packing, packing. Filming two new DVDs [Workshops] for Cloth Paper Scissors—super excited!" (Stay tuned!)

Follow us at **twitter.com/MixedMediaCPS**.

## A GLIMPSE INTO THE WORLD OF cloth paper scissors

My Cloth Paper Scissors arrived (in New Zealand) today . . . Yay! I hope it rains all week.

**Janet Hills**

There is something satisfying to me in the physical connection of holding a beautifully printed book or magazine that plastic and electronic bytes simply can't duplicate.

**Triche Osborne**

# facebook CHATTER

When you travel, do you like to create art on the road, back at the hotel/camper/resort, or from photos when you get home?

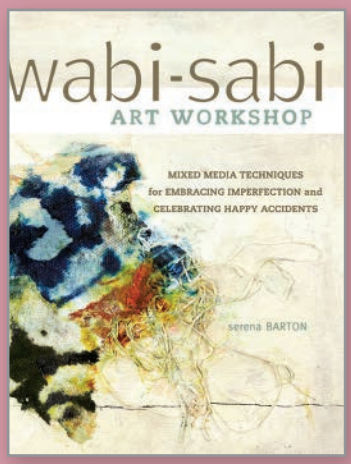
24% **24% create on the road.**

**28% create back at the hotel/ camper/resort.** 28%

18% **18% create from photos when they get back home.**

**And 30% said they do all of the above!** 30%

Join the discussion at **Facebook.com/MixedMediaCPS**.

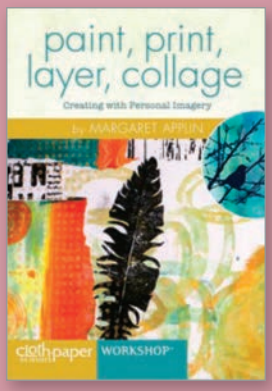



## LATEST BOOK

Wabi-Sabi Art Workshop Mixed Media Techniques for Embracing Imperfection and Happy Accidents

By Serena Barton

**bit.ly/Wabi-SabiArtWorkshop**




## LATEST WORKSHOP

Paint, Print, Layer, Collage
Create with personal imagery

By Margaret Applin

**bit.ly/ApplinWorkshop**

## ART LESSONS

Check out our **Collage and Paint Art Lessons,** presenting a new volume each month.

The latest:

- "Painting with Pastels & Paper" by Donna Downey
- "The Magic of Mulberry" by Rachelle Panagarry

**ONLY $1.99!**

**shop.clothpaperscissors.com/artlessons**

CREATE
mixed·media retreat

Make 2013 the year you attend the CREATE art retreat!

REGISTER NOW!

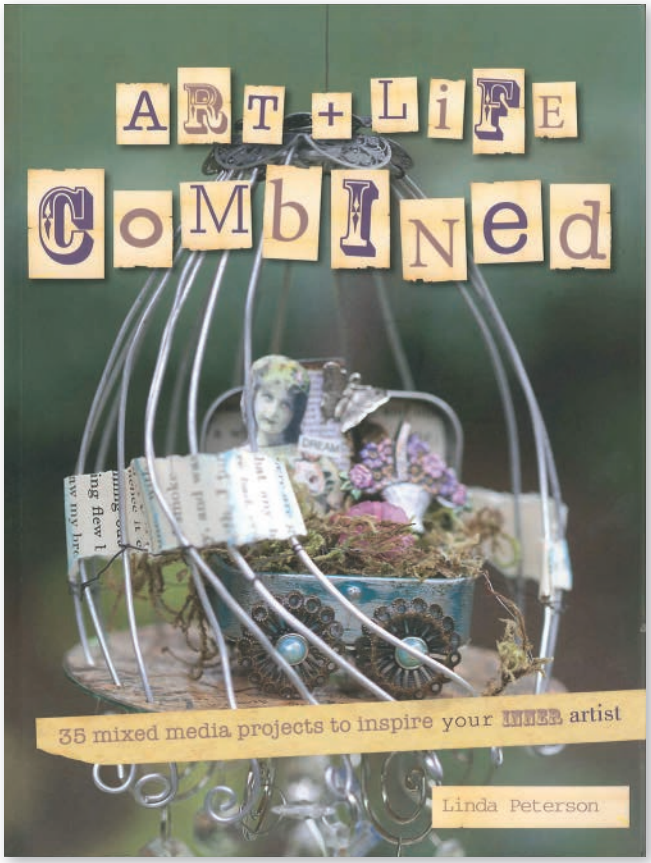
Learn techniques from talented mixed-media artists from all over the country. Make new friends.

CREATE New Jersey — July 17–21, 2013
Doubletree Somerset Hotel, Somerset, NJ

CREATE Chicago — August 21–25, 2013
Wyndham Lisle-Chicago, Lisle, IL

Register now at **createmixedmediaretreat.com!**

# now read this




## Art + Life Combined:

### 35 Mixed Media Projects To Inspire Your Inner Artist

By Linda Peterson

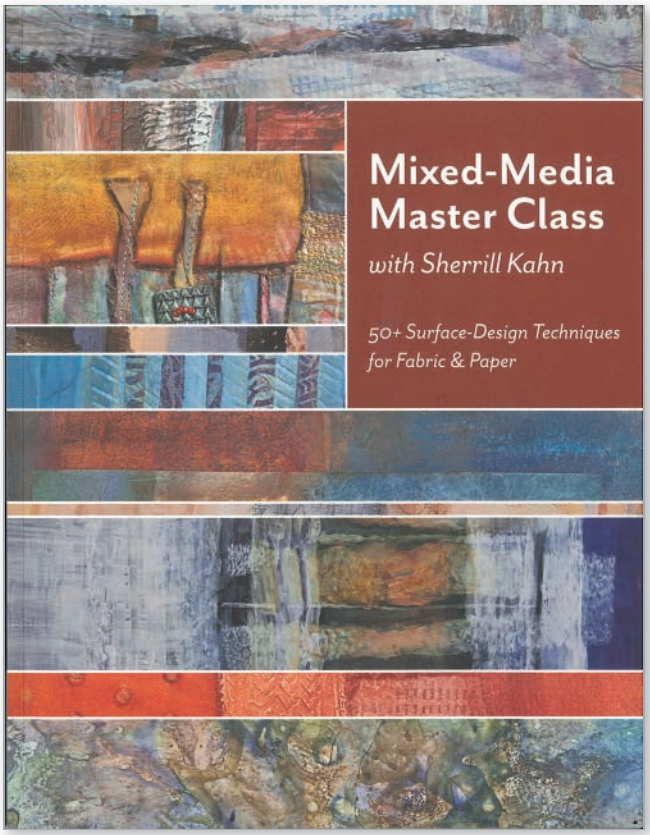
CICO Books, 2012

128 pp., Paperback

$21.95

**Review by Tina Hussey**

Calling all dumpster diving diva wannabes and aficionados—this book is for you. Peterson is a pro when it comes to reimagining rusty relics, fabric scraps, worn hardware, and the like. With 35 beautifully photographed projects and instructions to be inspired by, you will be looking at your stash of treasures in new ways as well as discovering tools and techniques to age your newer acquisitions. This book is more than just eye candy and projects though. You will be energized to excavate your inner artist and encouraged to explore what animates and moves your heart to create.




## Mixed-Media Master Class

### 50+ Surface-Design Techniques for Fabric & Paper

By Sherill Kahn

C&T Publishing, 2013

144 pp., Paperback

$29.95

**Review by Barbara Delaney**

Kahn has created a book offering just about everything you need to know for surface design. Using everything from coffee filters and sandwich wrap to Lutradur®, photo paper, and fabric, as well as an abundance of other supplies, readers are given step-by-step instructions for creating texture, making resists and rubbings, silkscreening, printmaking, and much more. Kahn also includes Putting it all Together, in which she walks readers though the creation of one of her pieces, start to finish. With loads of large, colorful photos, readers will find plenty to learn and inspire in Mixed-Media Master Class.

Learn about our newest Interweave books on pages 13 and 51.

To purchase books like these, visit us at **shop.clothpaperscissors.com**.

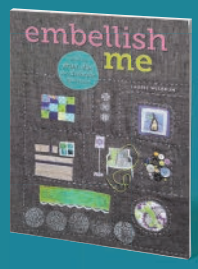
Flights of Fancy Boutique

RAYON LOOPY TRIM
CRAZY QUILT BOUTIQUE
UNIQUE FABRICS
HEIRLOOM PRINTS ON FABRIC
BEADED TRIMS
SCRAP BAGS
COLLAGE SUPPLIES
SILK EMBROIDERY RIBBON
FIBERS AND RIBBONS
MONTHLY TRIM AND TREASURE CLUB

Exquisite Trims and Embellishments
800-530-8745
WWW.FLIGHTSOFFANCYBOUTIQUE.COM

GO AHEAD...
*embellish a bit*

Explore this fun step-by-step guidebook and achieve the perfect surface finishes for your fabric-based projects.




**Embellish Me: How to Print, Dye, and Decorate Your Fabric**
Laurie Wisbrun
176 pages, 7.5 × 9.7 inches, $24.95
ISBN: 978-1-59668-862-9

INTERWEAVE
interweavestore.com

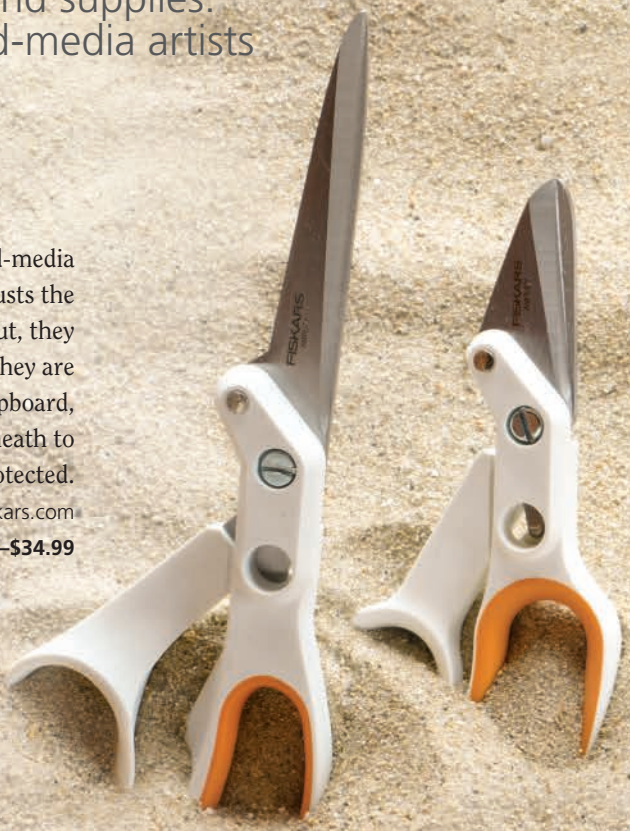
# this just IN

new tools, products, and supplies:
**must-haves** for mixed-media artists

Fiskars® has created new **Shears** especially for mixed-media artists. Boasting new Amplify™ technology that adjusts the blades to the perfect angle for whatever you want to cut, they are designed for enhanced comfort and control. They are available in 6", 8", and 10" styles to cut cardboard, chipboard, burlap, felt, and more. And they have a protective sheath to keep them (and you) protected.

fiskars.com

**$24.99–$34.99**



Tim Holtz **Alterations Dies** for Sizzix® come in a variety of shapes and sizes. Compatible with Sizzix BIGkick™, Big Shot™, Big Shot Pro, and Vagabond™, there are dies for just about every occasion. Use the **Movers & Shapers™** dies to make creative tags and embellishments. Add interest and texture to papers, cardstock, and Grungeboard, too, with these new Torn Notebook dies from the **On the Edge™** line.

timholtz.com

**$9.99–$19.99**

These bronze **Art Mechanique Silhouettes** were designed by Susan Lenart Kazmer. No more messing with metals and saws to cut that special shape. Susan has done the work for you. Available in 10 designs, including animals, flowers, and clothing; there is bound to be one to fit your mixed-media needs.

iceresin.com

**$9.95**

Looking to make some jewelry for your summer fun? Susan Lenart Kazmer's new **Art Mechanique Mixed-media Bezels** may be just what you've been waiting for. These hobnail shapes come in six styles, including hearts, rectangles, circles, and ovals and squares (not shown), and are available in bronze and antique silver.

iceresin.com

**$4.00–$7.00**

Ice Resin has more for your mixed-media adventures. Use Susan Lenart Kazmer's **Iced Enamels** and **Iced Enamels Medium** to add color on all types of metal. Add heat and create a bond that will not fade or yellow. Use them with Susan's bezels to create colorful, enameled jewelry.

iceresin.com

**$5.99–$7.95**

# a look at . . . a travel PAINT kit

traveling with art supplies can be a challenge. That is unless you learn to think small and pare down what you think of as "essential."

For this small art kit we chose an Altoids® tin and outfitted it for watercolor painting.

The first step was to determine what we *really* needed to paint on-the-go. Considering the size of the tin, it was important to make good choices. Obviously a whole set of watercolors wouldn't fit, but we could easily cut a good assortment of watercolor crayons in half to take along. A regular paintbrush was too large, but a waterbrush fit perfectly and solved the issue of taking water along.

The top of the tin could have served as a palette for mixing and playing, but we chose to add a small half-circle of plastic for our palette. Next, a strip cut from a sponge and a small square of towel were added to the tin for blotting paint and mopping up small spills. And last, but not least, watercolor paper was cut to size to fit into the lid of the box, along with the palette.

This kit can easily slip into a purse or tote without taking much space at all. It can even fit into a pocket!

Next time you're heading out and bemoaning the fact that you just don't have room to take your art supplies along, think again. I bet you can come up with the perfect little kit for your creative needs.

## other ideas

- Go with a box that's a little deeper and you can add a small pencil or pen and some tiny scissors.
- Use a container that's larger/wider to accommodate larger pieces of paper or a tiny journal or notebook. The containers shown above are from The Container Store® and they offer lots of other sizes.
- You don't have to purchase a container. Mine your recycle bin, garage, or cellar to find and repurpose a variety of containers: wooden (like those from special tea bags), tin (candies and medicines), or plastic (food storage, small accessories, and toys).
- No matter what size or shape case you use, keep your supplies safely contained by tying a ribbon around the container or use a rubber band.

# 2013

mixed•media **retreats**

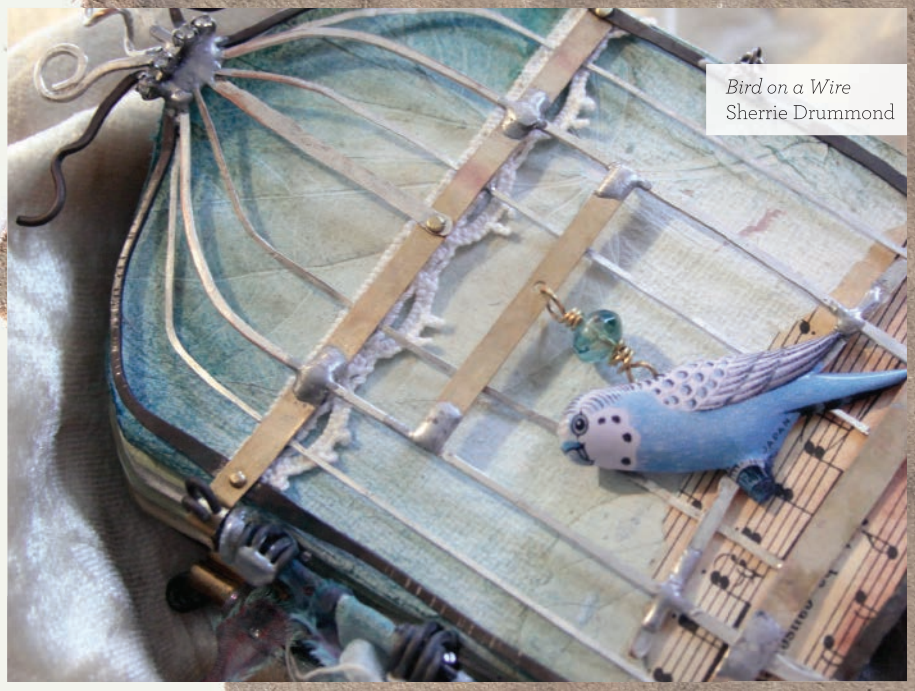
Designed for you by the artists behind *Cloth Paper Scissors* and *Quilting Arts*, the CREATE Mixed-Media Retreats offer a tempting array of workshops to inspire your mixed-media art.

- » BOOKMAKING & ART JOURNALING
- » PRINTMAKING & SURFACE DESIGN
- » MIXED-MEDIA STITCH
- » COLLAGE & ASSEMBLAGE
- » MIXED-MEDIA JEWELRY

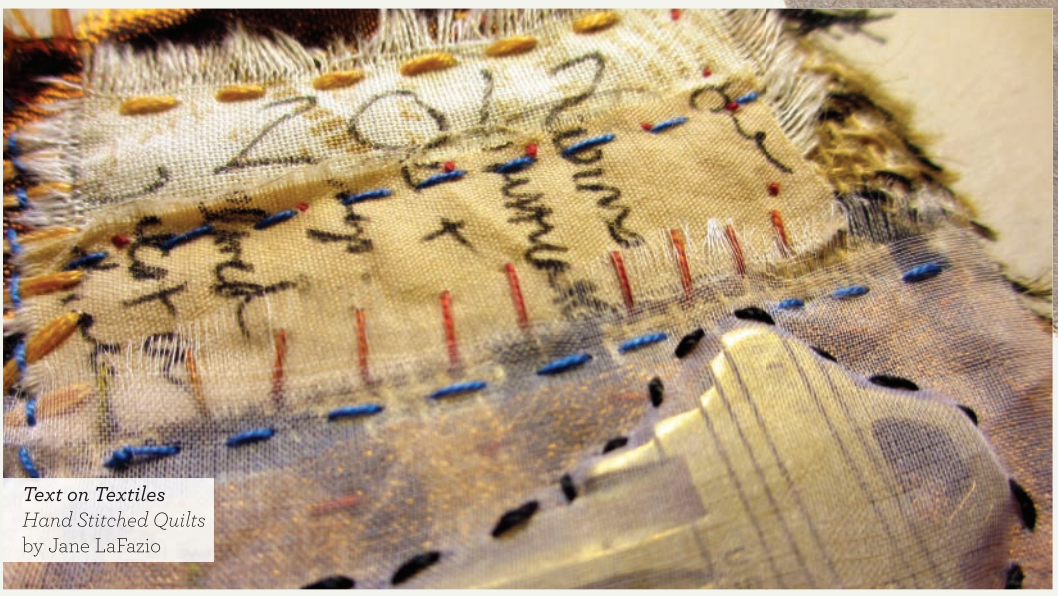
**VIEW THE WORKSHOPS AND REGISTER NOW AT**
**CREATEMIXEDMEDIARETREAT.COM**

sponsored by Spellbinders Beautiful Details Inspiring Creativity BERNINA FISKARS®

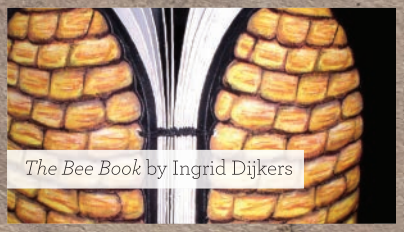
*Beginning Metalsmithing*
*Easy Etching and Riveting*
by Barbe Saint John



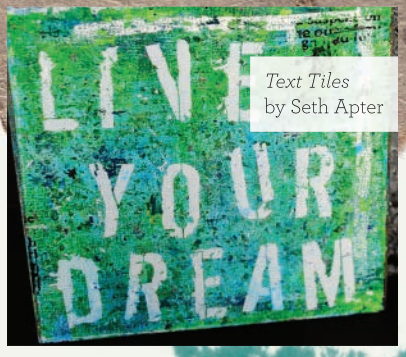
*Bird on a Wire*
Sherrie Drummond



*Text on Textiles*
*Hand Stitched Quilts*
by Jane LaFazio



*The Bee Book* by Ingrid Dijkers




*Text Tiles*
by Seth Apter

## Register for Your Mixed-Media Getaway Today!

**MAY 29-JUNE 2**
Hyatt Regency Irvine
Irvine, CA

**JULY 17-21**
Doubletree Somerset
Somerset, NJ

**AUGUST 21-25**
Wyndham Lisle-Chicago
Lisle, IL

# GETTING technical
## Selection Tutorial

In this article we will cover one of the myriad ways to select an item from the foreground of an image using Photoshop® Elements. Whether you are creating a digital collage, replacing a background, or applying filters to enhance an image, mastering selection tools is an everyday skill that will serve you well.

photos by Nikki Smith

BY nikki smith

1. Choose the **Quick Selection Tool** in the tool bar. *(Figure 1)* Click and drag on the area of the image you wish to select. This tool will automatically detect the edges of the selection as you go.

2. Release the mouse to stop selecting. *(Figure 2)* If needed, adjust the brush size up or down.

**note:** For the latest Photoshop Elements, version 11, this is done using the slider in the middle of the **Quick Selection Tool Option Panel** located below the work *area. (Figure 3)* In earlier versions, the **Tool Options Panel** is located above the work area. *(Figure 4)*

3. If you have selected too much, hold down the **ALT key** while clicking and dragging on the image to deselect an area. *(Figure 5)*

Now comes the magic! Beginning with Photoshop Elements 6, you can choose the **Refine Edge** button to finesse the edges of a selection. With Photoshop Elements 11, this functionality has been greatly expanded and can be used to accurately identify semi-transparent edges and quickly capture fine details like wispy hair.

**note:** From this point on, we will be referencing Photoshop Elements 11.

4. Click on the **Refine Edge** button on the far right of the **Quick Selection Tool Options Panel.** *(Figure 3)* In the dialog window that opens, choose a **View Mode** of **On Black** or **On White** as that will help you to clearly visualize what has been selected. *(Figure 6)*

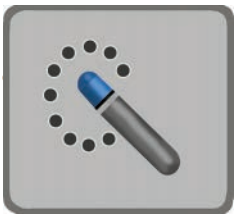


Figure 1

Figure 2

5. Next, in the **Edge Detection** options, check **Smart Radius** and increase the Radius slider to 8 px or so.

6. Click on the **Refine Radius Tool** icon located to the left of the **Edge Detection** box. *(Figure 6)* If needed, adjust the size of the tool with the slider in the **Tool Options** panel.

7. On the image, click and drag along the edges of the subject to refine the edge. When you are happy with the selection, check **Decontaminate Colors**. This will remove the ghost background colors from the edges of your selection.

**note:** Experiment with the various **Refine Edge** settings to determine what works best for your image.

8. Finally, select **Output To: New Layer with Layer Mask** and press OK. *(Figure 6)*

**note: Refine Edge** has fewer capabilities in older versions of Photoshop Elements, so if you are using an older version you may need to manually tweak your selection using the **Selection Brush Tool**. Click and drag to add to your selection, or hold the **ALT key** down while using this tool to subtract from your selection. Then simply press **Ctrl-C** on a PC (or **Option-C** on a Mac) to copy your selection and **Ctrl-V** (or **Option V**) to paste it to a new layer.

Congratulations, you have successfully extracted your subject from the background. Now get creative and make some amazing digital art!

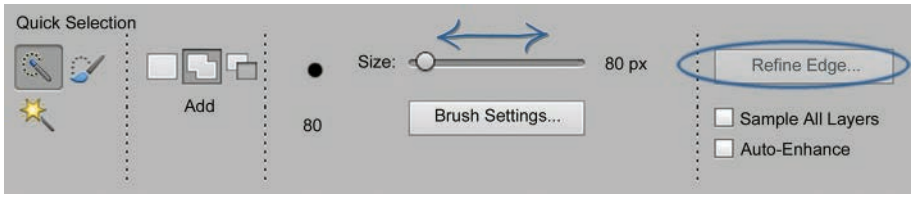



Figure 3

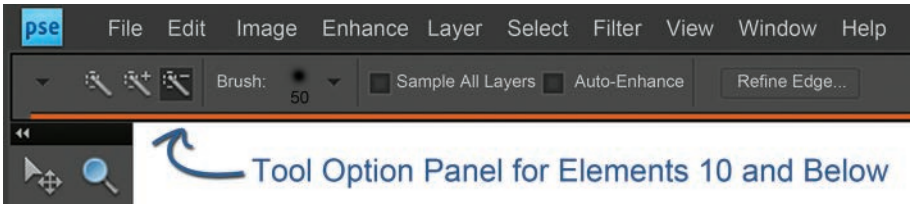



Figure 4

Figure 5

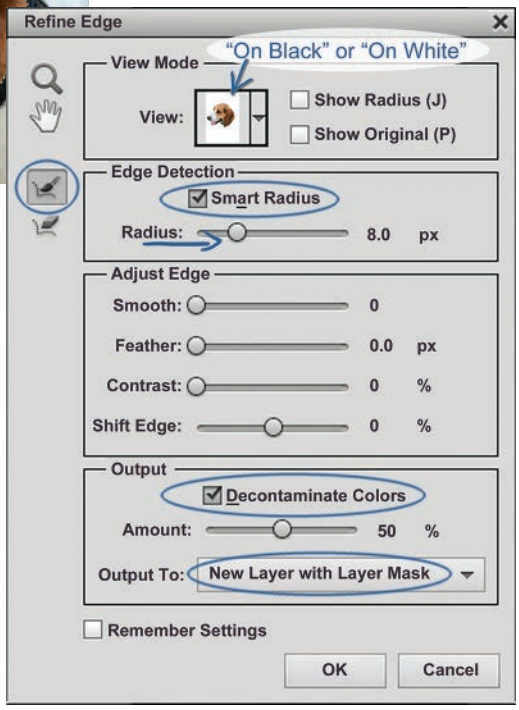



Figure 6

# ARTISTS GIVE BACK

BY elena lai etcheverry

W.H.O.A. stands for Women Helping One Another. Their tag line is "We are so Powerful Working Together," and it is so true!

If you would like to nominate a charity that is doing mixed-media art for a good cause, please email me at **Elena@CharityWings.org**.

W.H.O.A. is a philanthropic network that uses art to facilitate the empowerment of creative women. Founded by Jenelle Van de Mortel, the members share resources and also reach out to help women in need to transform their lives through art.

This group actually has *two* objectives. The first involves the members working together in small groups (they like to call them Broad Squads) to network and create success for each individual member. They pool ideas, contacts, and resources, and hold one another accountable to expedite success. The goals of the members are as individual as the women themselves, varying from accomplishing a gallery showing to expanding artistic offerings.

As a philanthropic network, the second objective involves reaching out as a group to women in need through art. Each Broad Squad chapter has its own goals and chooses which charities it will assist. W.H.O.A.'s first art show, featuring the work of nine artists, raised more than $1,000, with all of the proceeds going to the Rowdy Ridge Gang Camp—a pet project of founder Van de Mortel and now one of the Orange County, California, Broad Squad chapter's goals.

This Los Angeles-based camp is a life-affirming program for mothers, and their children, recovering from drug addiction and the effects of domestic violence. Designed to further the recovery process, encourage family reunification, and foster life skills, it is a perfect fit for W.H.O.A., which also assists the Rowdy Ridge Camp with projects and programs *throughout* the year.

W.H.O.A. is willing to consider any charity that needs their assistance. They have a strong online presence, including Facebook, and are very active. With members from the U.S., the U.K., Australia, Germany, and Greece, W.H.O.A.'s ultimate goal is to have Broad Squads all over the planet—each chapter creating success for its members and assisting a charity of its choice.

**whoadesigns.com**

photo by Mike Van de Mortel

WAVES OF WORKSHOPS

FALL 2013
September 13, 14 & 15

Spring 2014
April 18, 19 & 20

www.artbythesearetreats.com

TREENWAY silks

Recycled Sari Silk

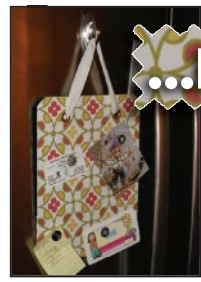
Add color and dimension to your creations

Available as Sari Strips, Supersized Sari Strips and Jumbo Sari Pieces. Every package a unique mix of colors.

Lakewood, CO • USA • www.treenwaysilks.com • toll-free 1.888.383.silk (7455)

craft some LOVE into your next project
ColorBox® Crafter's
Create fabric art pieces to wear or tote important snuggle bunnies. ColorBox® Crafter's vibrant ink colors turn simple surfaces into works of art! Ideal for use on many surfaces including fabric, wood and clay. Permanent when heat set.
Clearsnap®
clearsnap.com
Artist: Jen Goode | Stamps: Hand carved by Jen Goode

Using your own fabrics and ribbon, along with supplies from MAGPANELS™, you can create your own unique magnet boards. Hang finished MAGPANELS™ on a decorative ribbon at the office and around the home. Display photos; postcards; to-do lists; business cards – whatever you choose, easily and quickly with magnets.




MAGPANELS™ make thoughtful and handmade gifts for birthdays, holidays, teachers, and co-workers. They will love the creativity that you will bring to the finished gift.

And because they are easy and inexpensive to make, MAGPANELS™ are great new products to sell on ETSY or your own website. MAGPANELS™ can also create a lot of traffic at your craft or art fair booth.

MAGPANELS

10% Discount!
Use Coupon Code: CPS
Expires: 12/31/2013

magpanels.com

THE mixed-media METALsmith

# the rotary drill

BY jen cushman

One of the qualities mixed-media artists share is a love of taking existing objects or art materials and repurposing them into something new and unexpected. Mixed-media jewelry is a good example of this.

## MATERIALS

- Charms, 3 (I used 2 tea rose charms and a brass crown charm from bsueboutiques.com.)
- Wooden dowel, 1 1/8", or wood bracelet mandrel
- Hammer
- Sharpie® marker, fine point
- Spring-loaded center punch
- Dremel® rotary drill
- 1/8" drill bit for metal
- Safety glasses
- Cuff (I used an antique brass cuff from bsueboutiques.com.)
- Baroque Arts Gilder's paste (I used German silver and Patina.)
- Rhinestone brads, 3 (I use Connections brads from iceresin.com.)
- Bead (I used a rhinestone rondelle from the Rue Romantique studio mix by Kristen Robinson.)
- Felt scrap
- Glue (I used E-6000®.)

**optional**

- Pliers, round-nose (I buy my pliers at jewelrytools.com.)

Making jewelry needn't be expensive or difficult as long as you have some good tools and plenty of imagination for seeing something not as it is, but as it could be. One of my favorite tools in my altering arsenal is a rotary drill.

photos by Jen Cushman

Most studio jewelers live by their flex shafts and drill presses, but don't overlook the humble Dremel for its price, ease of use, and size.

This project converts a simple brass cuff into a wearable art piece by drilling holes, using a simple cold-connection, and adding a teensy bit of color.

1. Place the brass crown charm onto the dowel or bracelet mandrel and gently hammer the crown into a curve. *(Figure 1)*

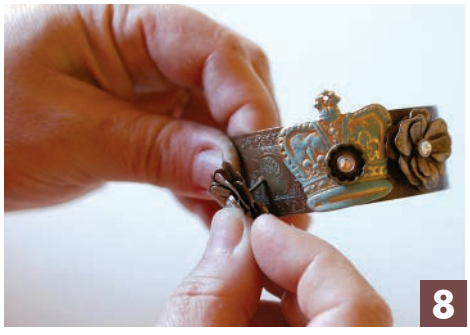
**note:** Alternatively, you could use round-nose pliers to slightly bend both sides of the charm. However, gentle taps with the hammer on the dowel or mandrel will yield a more professional looking result.

2. Mark the center of the crown with the marker. *(Figure 2)* Use the center punch to make a divot on the mark. *(Figure 3)*

**tip:** When working with metal, always use a center punch first to create a divot in the metal before drilling so the bit will "bite" into the metal properly. Without a divot, the bit will "walk" or skid across the metal, marring it.

3. With the safety glasses on, hold the charm on the wooden dowel or mandrel with your non-dominant hand and drill a hole into the divot using the drill in your dominant hand. *(Figure 4)*

4. Center the charm on the brass cuff and mark the hole placement on



the cuff with the marker. Use the center punch to make a divot on the mark, and then drill a hole in the cuff. *(Figure 5)*

5. Mark a hole about ¼" on either side of the center charm hole for the metal embellishments. I used the tea roses here.

6. Using your finger, add some Gilder's Paste in German silver to the metal embellishments, and some Gilder's Paste Patina to the brass crown charm for a touch of color. *(Figures 6 and 7)*

7. Thread a rhinestone brad through the rondelle bead, through the crown charm, and then through the center hole of the cuff, and splay the ends of the brad open.

8. Thread a rhinestone brad through each of the tea roses and then through the remaining holes in the cuff. *(Figure 8)* Splay all of the brads open on the back of the cuff, completing the cold-connection. *(Figure 9)*

9. Cut a small rectangle of felt to fit inside the cuff for a finished look, as well as to keep the brads from poking your wrist. Glue the felt in place with strong glue, such as E-6000.

BY julie fei-fan balzer

# technology

You know that old philosophical question, "If a tree falls in the forest and no one is there to hear it, does it make a sound?" I could ask a related question about my artwork. For every hour I spend making art, I spend two to three hours on the business of my art career because I need people to "hear my tree fall." It's not a ratio that I love, but it has helped me to be successful.

Product design

I want to talk about one aspect of the business that can be quite intimidating: technology. Since it's perfectly possible to hire a web designer or a graphic designer, why should you bother to learn basic html or how to use Illustrator® or Photoshop®? In my opinion, the answer is: because it's cheaper, faster, and you have better control over things when you do them yourself.

Some examples from my creative life:

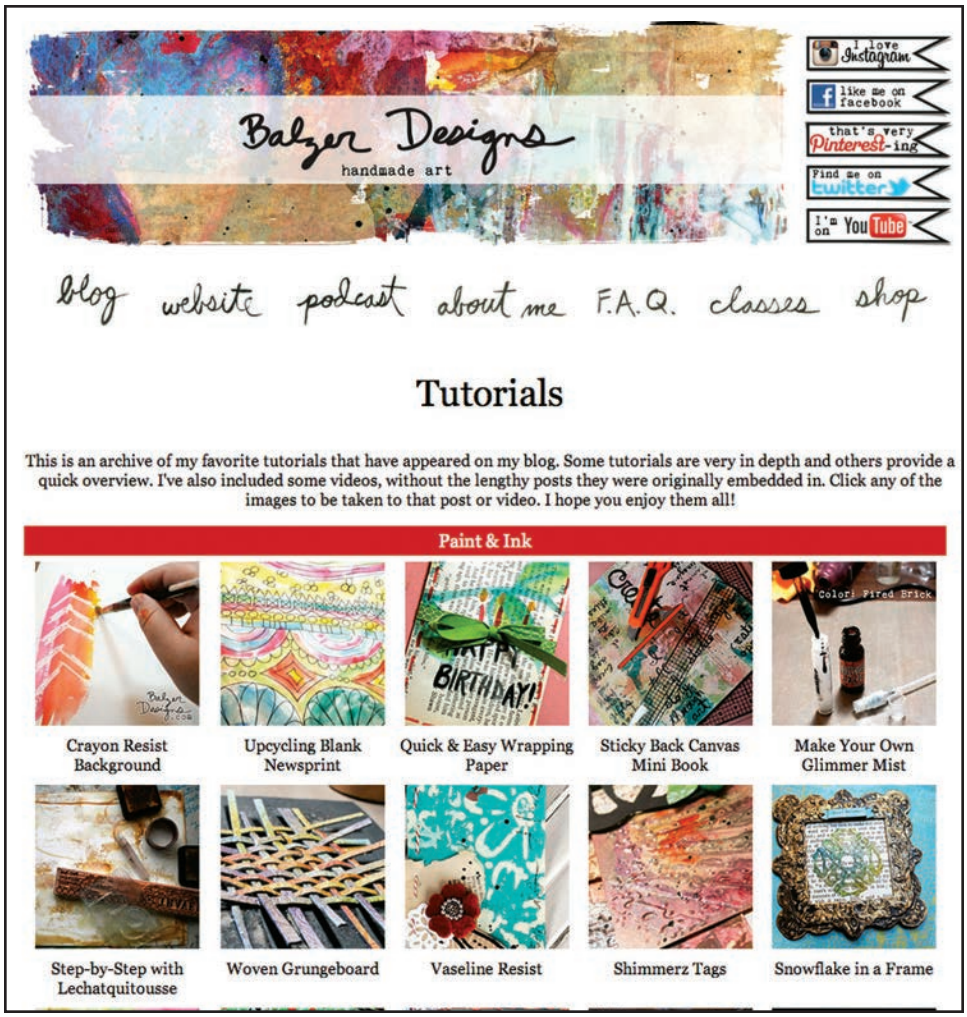
## website

Nowadays every artist needs a home on the web. Whether it's a static website or an active blog, we all need to hang a

virtual shingle for our businesses. Yes, you can pay somebody to put together a website for you, and sometimes that's a great idea. But imagine the possibilities if you can manage your website yourself, or at least make updates yourself. It's like the difference between painting with colors you mix yourself and being restricted to only using colors directly from the tubes.

*If you're scared*: Hire someone to design your website for you. But, make sure they give you a template that you can easily update yourself. You don't want to have to go to them every single time you need to make a change.

*If you're feeling brave*: I highly recommend Dreamweaver®. This is a web-design program. Like many such programs, it has a learning curve, but it's worth the trip. There is value in learning a few html basics to get the most out of Dreamweaver. That said, you can find a lot of information by Googling your question. Trust me; you're not the only one with that question! I built my website in Dreamweaver and am able to update it frequently and easily with that program.


Balzer Designs
handmade art
I love Instagram
like me on facebook
that's very Pinterest-ing
Find me on twitter
I'm on YouTube
blog website podcast about me F.A.Q. classes shop
Tutorials
This is an archive of my favorite tutorials that have appeared on my blog. Some tutorials are very in depth and others provide a quick overview. I've also included some videos, without the lengthy posts they were originally embedded in. Click any of the images to be taken to that post or video. I hope you enjoy them all!
Paint & Ink
Crayon Resist Background
Upcycling Blank Newsprint
Quick & Easy Wrapping Paper
Sticky Back Canvas Mini Book
Make Your Own Glimmer Mist
Step-by-Step with Lechatquitousse
Woven Grungeboard
Vaseline Resist
Shimmerz Tags
Snowflake in a Frame
Website

# product design

If you design products, as I do, there's an enormous benefit to being able to create seamless patterns and adjust vector points yourself. The design process on the computer sometimes leads to new ideas and new possibilities. You can make sure that the finished product looks exactly as you envisioned it rather than having it translated through someone else's design filter.

*If you're scared*: Start with Photoshop Elements, the less expensive little brother of Photoshop. There are some basic-level vector-point tools for you to use. The program has a host of other great design aids to get you started, and the web is full of free tutorials. Once you get comfortable in Elements, you may feel ready to move on up.

*If you're feeling brave*: I highly recommend Illustrator. Illustrator is a vector-based design program and it revolutionized my design life. A vector drawing can be resized to whatever size you like without losing any image integrity. A pixel image (a jpg) cannot. That's why an image gets "pixelated" if you blow it up too large. Illustrator is perfect for designing logos and graphics of all kinds. All of the stencils and stamps that I design go through Illustrator. If you're interested in designing fabric, Illustrator is great for that, too—especially because the newest version has something called "the pattern maker" that allows you to quickly and easily create seamless repeating patterns.

# as the saying goes, knowledge is power.

## online classes

For every single online class I teach, there is video to be edited and uploaded. I need to design the online classroom and edit the photos. I have to deal with passwords and usernames and contacting hundreds of students. If I had to pay someone to do all of that, (a) it would be a significantly slower process, and (b) I would lose a great deal of the profit.

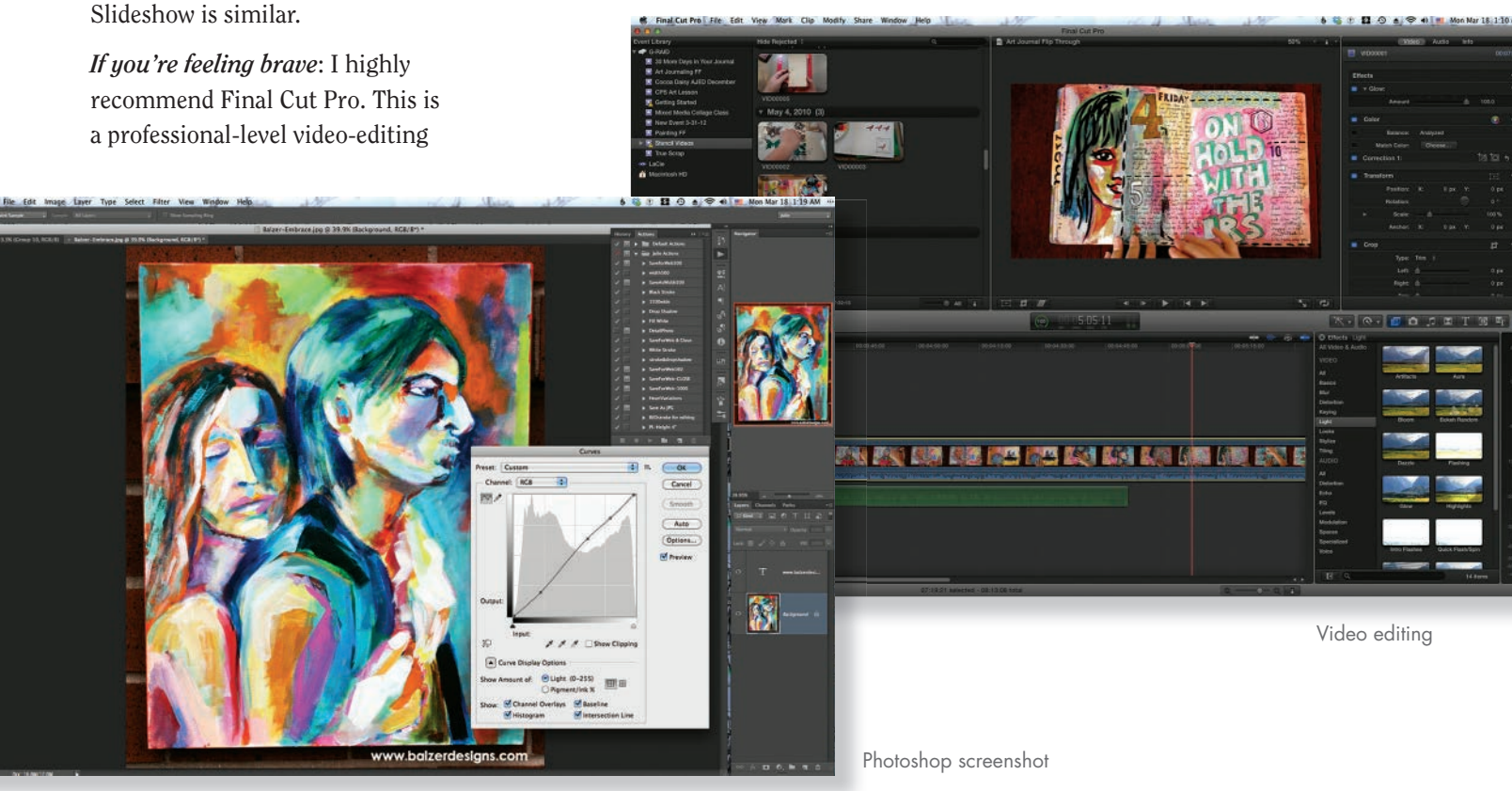
***If you're scared***: iMovie is an awesome and easy-to-use video-editing program. Unfortunately, it's only available for Macs. I don't have a PC, but I have heard that Wondershare™ DVD Slideshow is similar.

***If you're feeling brave***: I highly recommend Final Cut Pro. This is a professional-level video-editing program. I edit all the videos that appear on my blog or in my online classes in Final Cut Pro. I like that I can fix the lighting and the sound, and incorporate photos, subtitles, and music. I can even record voiceovers!

I'll also mention that for all the activities above (classes, product design, and my website) I use Photoshop. Every photo that goes on my blog, every image that ends up as a Thermofax® screen, every piece of clip art I use, goes through Photoshop. It's easy to watermark photos, create collages to print, resize photos for the web, etc. I recently designed my business cards in Photoshop. I love the actions you can create in the full version of Photoshop. Actions allow you to automate tiresome tasks, such as resizing photos, and you can work faster and smarter.

If you'd like some handholding through any or all of these programs, I highly recommend Lynda.com. It's an awesome website and, for just $25/month or a yearly fee, you can learn any and all software programs through video lessons. The lessons range from super beginner to extremely sophisticated. I have a yearly subscription and have had it for several years. I love being able to access the video lessons immediately. You can learn about Wordpress, Photoshop, Flash, Excel—you name it, they've got it!

There are *so* many reasons why embracing software technology is important for your art business. I encourage you to think about technology the same way you would a new art product. Don't be scared by it. Rip open the package and try it out. Take an online class or watch a YouTube tutorial and then give it a try. As the saying goes, knowledge is power.




Video editing

Photoshop screenshot

# 24 Inspiring Studios, *Endless Possibilities for Yours*

Experience the great outdoors with indoor/outdoor studios that are surrounded by nature, and make the most of the summer season with whimsical art projects from and for your garden or yard.

Innovate your studio with *Studios Summer 2013* when you order online at **shop.clothpaperscissors.com/StudioSum2013** or place your order when you call (800) 272-2193

# a conversation with . . .
# michal sparks

WITH assistant editors barbara delaney and tina hussey and lucky reader judy merrill-smith

**find me:**

acleverspark.com

michalsparks.blogspot.com

A-clever-spark-with-heart

msparky

etsy.com/people/AcleverSpark

Michal Sparks is one busy lady—mixed-media artist, painter, clothing designer, illustrator, and so much more. But, lucky for us, she had time to answer some questions for our Conversation. Learn how Michal keeps lots of different projects moving forward and how she finds the time to create oodles of wonderful art.

## Our conversation . . .

**Tina:** How do you fit it all in: art making, your blog and online shop, raising a family, and tending your farm?

**Michal:** Well, when you say it like that it sounds overwhelming! The online shop and blog don't require too much time, although I am constantly telling myself that I have to get better with more consistent blog posts! Also, I am part of an artist co-op shop in Point Pleasant Beach, New Jersey, and I am there two days a week. So, most of the art I make is sold in my online shop or at the co-op. As far as family, I have a 17-year-old son and a 15-year-old daughter who are very helpful (with a little motherly encouragement). I will admit the farm could use a bit more tending as the gardening gets completely out of control. Somehow, I try to make them all relate—art, family, farm, and shop.

**Barb:** How did moving to a farm in New Jersey influence your style of art? Do you ever work outdoors or do you work mainly in your studio space?

**Michal:** I grew up in Texas and really pushed my husband to go the farm route (he is a Jersey boy). I have always loved nature and it has always influenced my work. I work outside the very second the weather turns warm. I have a great work space, but being inside when it is sunny and nice is torture for me. Actually, I am fixing up a former cow shed as an outdoor studio.

**Tina:** Did you figure out your art business strategies as you went along or do you have a business plan?

**Michal:** Years ago when I started my business with my husband we were by the book with a business plan, projections, etc. I had many personal goals for my career, such as being published, designing certain lines, being in a gallery, etc. I find after having met those goals in a more formal business setting, I now seem to be freer to try new ideas and go in new directions. So, at the moment, I work

GAME OF THRONES BY GEORGE R. R. MARTIN

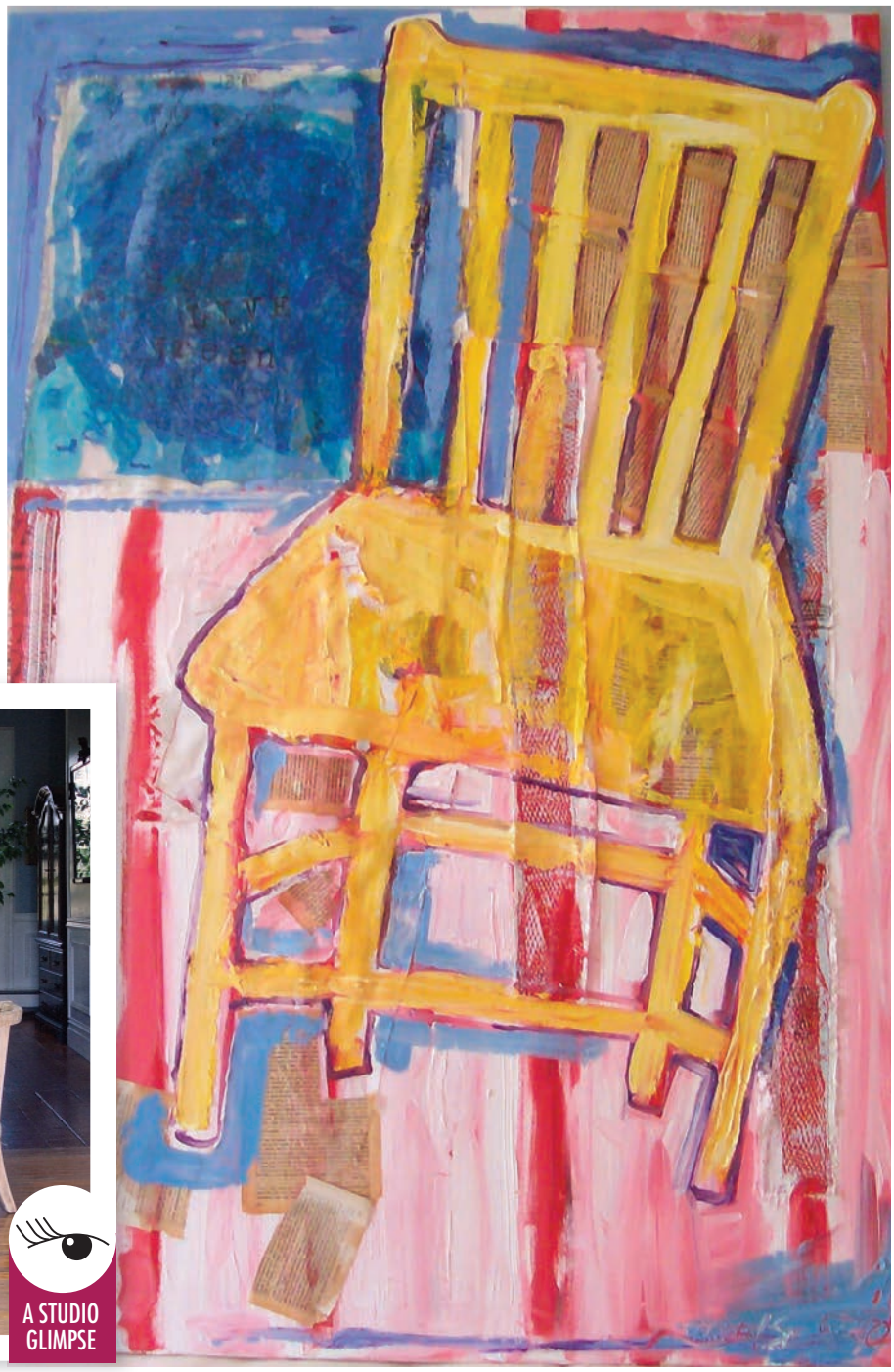
with a loose plan that's more in tune with what I enjoy creating.

**Judy:** You create a wide variety of objects, from paintings to jewelry to pillow covers, dresses, and felted soaps. Do you like to work in one or two areas at a time, or do you juggle many projects at once?

**Michal:** My strength and weakness is that I can do many things. I usually have great intentions of seeing a project all the way through, then I will need a tool or something for that project and go to the shed to get it and happen upon a piece of fabric and know it has to be a pillow, but before it can be a pillow I have to print on the fabric. Then I see that the test print on paper turned out so well it should be an envelope . . . then I think, "oh yeah, let me get back to what I started earlier." I have done this as far back as I can remember. So, I juggle many projects at the same time, but I get a ridiculous amount of things done.

**Tina:** Do you have a routine when making art? Do you allot a certain amount of time per day or does it revolve around family, farm life, etc.?

**Michal:** Actually for me everything revolves around art. I start every day thinking about what I am working on or creating, and everything else is just other stuff. My two children grew up being in the studio and still do their homework at my worktable. Art and creating trumps housework any day; except when a house guest is coming. During the school year I really try to have dinner by 8:00, but sometimes when I am in the middle of something I completely lose track of time and have to be reminded that we need to eat.



"Waiting for Change"

A STUDIO GLIMPSE

500 AFTER PARADISE.
Its course accompany — from happiness [distress:
And ignorance to knowledge and
From careless impulse to contrived device:
From spontaneity to artifice;
From simple to sophisticated life:
From faith to doubt, and from repose to strife.
While, still as Progress doth its way pursue,
The weaker shall the stronger-born
Man will [ing first those non-
Whose strength is more than his,
Though born weaker than most beasts, did she
Bore weaker each but man's own
Still [ing the Force that
Still [ing him going till its course
Far hence, he yet to travel his
But that last started him
on the day
He lost that Paradise he ne'er had
Here was his progress, thanks to
thee, begun
That was Man's first step forward.
I perceive
He (thanks again to thee) is on the
eve [him
Of yet another. Good advice to
Thou gavest, whence he got his
winter fuel.
So warm and stout. But at the
fleecy coat
The beasts, his
friends. I note,
Begin to look
And thence
Twixt Man and Beast the
his strife,
Must
Michal Sparks

"My Favorite Chair"

**Tina:** Who or what inspires you?

**Michal:** If I had to pick "who," it would be Robert Rauschenberg. The energy and life that he put into every creation has always inspired me, also the Fauve painters in the Impressionistic era. The "what" is harder to pin down. It could be a textile scrap or a flower or seeing the light hit something in a strange way. I tend to be drawn to combinations of things or when something ordinary is used in a completely new and creative way.

**Judy:** After Superstorm Sandy swept through your area, you became involved in fundraising for the relief effort. How is that going?

**Michal:** Well, I have to say it was really the girl who owns the PPB shop that started it all. In November she wanted to make an ornament out of the salvaged fencing wood that was everywhere along the storm route, and she made a wooden heart with a little fabric piece that said "RESTORE." She figured to sell maybe 100 or so, but in four weeks she sold 1800 of them! All the artists at the shop pitched in and made ornaments day in and day out. After the holidays, we expanded our "Restore" line. I have watercolor prints and I made salvaged copper jewelry. Becky, the owner, made coat hangers using boardwalk wood and old round faucet handles. In addition to donating 50 percent of the proceeds of these items, the co-op has always donated 1 percent of our total sales each quarter to different local causes. So many of the customers from the shop lost their homes and are having such a difficult time, these "restore" items seemed like the least we could do.

**Barb:** Have you always worked with recycled items or did your work evolve to include these items? Do you see an item and get inspired to make something or do you think of something you'd like to make and go searching for the perfect items to make that piece?

**Michal:** I must confess, I have spent *years* in art licensing (very successful years, too!), which means I designed and painted for the gift, home, and book industries. All my "art" was mainly manufactured in China (with the exception of a few stateside companies). Nothing was recycled or green in anyway. Yes, I do have guilt about this now.

Eco-friendly gift/credit card wallets

I must credit my children for getting me into the whole world of recycling. We started with fusing plastic bags together and made a sort of textile. From there I sewed the new textile into various products and got a booth at our local farmers market . . . and I have never looked back.

I am not a purest when it comes to only using recycled, non-toxic materials. (I will never give up oil paint!) But I do believe at this point there are just so many great found materials out there that it would be shameful not to use them.

And to answer the question properly, I usually find a piece that inspires me to make something. The only time I would look for something is if I wanted to try something new and needed a particular piece to do that. I probably spend more time looking for the correct tool to use!

**Tina:** Do you have any nuggets to share with fellow mixed-media artists who would like to develop their love of art into a business?

**Michal:** Hmm; I'm not going to lie, it's tough to make a living with any kind of art. But being someone who has only made her living from art, I can say it *is* possible. I think the most important lesson is to learn to re-invent yourself, and use the amazing tools that are out there: social media, Etsy, blogs, etc. Don't be shy. Go out on a limb and take a booth at a local craft fair; promote yourself and value your talent!

**Judy:** On your blog you confessed to an addiction to Pinterest. Do you find that your pins affect how you think about your work?

**Michal:** I do love Pinterest! I don't know if my pins affect how I think about my work, but they do tend to make me move my furniture around and paint my house; that's for sure! I really love great design. That could be a garden, clothes, a store display, furniture, or home décor, so I tend to think of it as looking at a magazine. I initially started Pinterest with a board, Clever Stuff, which has all my online art that's for sale, and that is still a great promo tool. And then I got caught up with the clothes . . . and travel . . . and animals, humor . . . the boards keep going on and on!

**Barb:** Where did the name "Mini Shadow" come from for your line of children's clothing?

**Michal:** I *love* textiles and the stories that go with them. I was reading about a 17th century Foundling Hospital in London and I was so touched by the story of the mothers who had to leave their babies with a scrap of fabric to remember them by, in hopes that they could return and pick them up someday. As I read further they referenced that most all children's clothing at that time was made from adult clothing. I loved the idea of reworking adult clothing into a child's garment, and then the story . . . they were like little shadows of what was. Then I thought, "little shadow," then my daughter Ivy said, "No, not little, mini," Mini . . . Shadow . . . those are our dogs' names! So, the answer started out so thoughtful and romantic and ended with the dogs!

"Sweetheart"

**Judy:** Has it been challenging to transition from being mom to being more of a partner with your daughter? Do you hunt for your materials for your Mini Shadow pieces together? Do you design together, or do you come up with ideas separately? Who does most of the sewing?

**Michal:** Although I am clearly Mom to my children, I tried to be more of a mentor to them when we started the fused-plastic products and had the farm market booth. I really wanted them to

Mini Shadow dress

learn about a business and to be a part of every process. At that time Ivy was about 10 years old. She has been beside me learning for some time now so the transition has been so smooth I guess I haven't really noticed.

As far as materials go, we don't have much of a hunt as friends are always donating anything they think we could cut up and make into something else. My husband was wearing a really beautiful green linen shirt the other day and, when he walked by, Ivy and I glanced at each other, and she said, "Dad, don't you think that shirt is a little bright for you?" Many of the pieces we use are from his closet! We do design together, we will talk about ribbon shoulder straps or Ivy may say, "That needs a ruffle." We look at patterns together, and of course there's Pinterest.

Part of this project is to teach Ivy to sew. We have started with patterns and seams and the details that make such a difference in construction. I can sew fast, but I really want Ivy to get a strong base. So, even if I am sewing a piece, I show her each step and why it is important. She has cut and sewn a couple of bodices all by herself and they are perfect. I'm so proud!

**Barb:** Do you ever take classes yourself? What types of classes interest you?

**Michal:** I don't take classes, but I would love to learn more printmaking techniques. A book-binding class would be great, too.

**Tina:** Do you have specific plans/dreams for your art making in the future?

**Michal:** I always have a million irons in the fire in my head, but what I want to focus on at the moment is some oil-painted pieces with collage backgrounds, maybe portraits, and then some fabric printing. (This is in addition to the dresses, jewelry, gardening, etc.)

Picket fence art

# We're back

## WITH ANOTHER ART JOURNALING ADVENTURE!

- Discover 3 favorite artists **caught on tape**
- Survive a **Background Check**
- Play your part in a **Doodle Duel**
- Take your letters to **Basic Training**
- Psst, learn our latest **Stash Secrets**

Take an adventure now at

**SHOP.CLOTHPAPERSCISSORS.COM/AJE**

eMag available for Mac, PC, and iPad

**Featured art journalers:** Jane Davenport • Kari McKnight-Holbrook • Erin Leigh • Jenn Mason • Dina Wakley • Marcia Beckett
Jen Cushman • Kristen Robinson • Jenny Cochran Lee • Amy Tan • Dyan Reaveley • Margaret Applin

Cloth Paper Scissors publications come together, in large part, from reader submissions and ideas. We are always looking for new techniques and processes to share with our readers—as well as spectacular art! Do you think you have what it takes? Don't be shy! Share your ideas with us.

## submitting an idea is easy.

1. Write up a short outline of the project you'd like to write about. Remember to point out the unique technique or process that you want to highlight.
2. Take a couple of photos of a piece of your art that represent this technique. We may ask you to make and send us another similar piece as well as some in-process step-outs, but for the submission, finished sample photos will do. Your photos do not have to be professionally shot, but a bad photo is a bad photo. Make sure the artwork is well lit. Taking the photos outside on an overcast day works well.
3. Visit us at **bit.ly/CPSSubmissions** to find other helpful tips for sharing your art with us.
4. Send your submission to: **submissions@clothpaperscissors.com**.
5. Wait patiently. We are always working far ahead on different publications for the year and sometimes can't fit a piece into one of our magazines right away. We will try to let you know within six months if your work is being considered for publication.

## what are we looking for in general?

- Non-seasonal art. We can't put snowflakes in our May/June issue.
- Unique techniques, new ways to use existing tools and supplies, and things we've never featured before.
- All types of beautiful and inspiring mixed-media art.

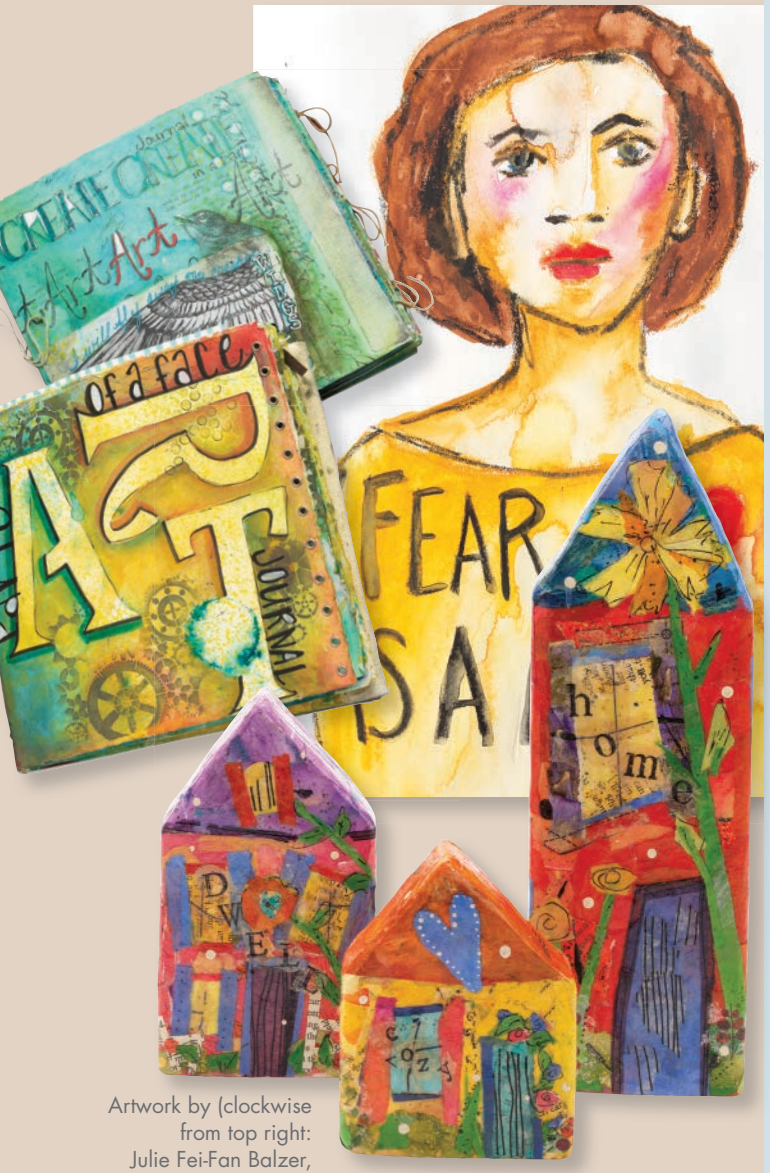
## now calling for:

- Mixed-media jewelry, stitch, collage, and assemblage pieces.
- Art journaling and never-before-seen book making techniques!
- Paper art for I Heart Paper!

  – We're looking for scrumptious paper-art projects like wreaths made from found book pages, paper-only collage, beautifully bound books, paper-art sculptures, letter-pressed cards, party décor, home-office projects, and gifts created with paper.

  – If you love paper like we do, you'll love this new magazine! To be considered, projects should contain primarily paper, or paper plus one other medium. (No stickers, please.)

Remember, if you're teaching, showing, or blogging about it, you probably have a good idea to share!




Artwork by (clockwise from top right: Julie Fei-Fan Balzer, Alice Berg, and Pam Carriker.

# Mix Up Your Resources for a Creative Life

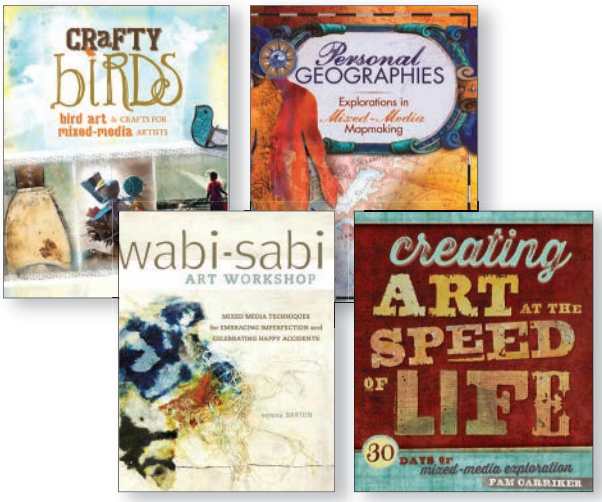
## Essential Online and Offine Resources for Artists and Crafters

### Magazines

*The latest inspiration, projects and ideas from top artists*

### Books

*Immerse yourself in your passion for mixed media*




### Videos & Art Lessons

*Techniques from talented, well-known instructors*

### Online

*Stay connected with your community*

clothpaperscissors.com

shop.clothpaperscissors.com

**Interweave's multi-media approach to mixed media will keep you inspired** with books, eBooks, magazines, DVDs workshops, interactive online communities, digital downloads, eMags, and online shopping experiences.

**shop.clothpaperscissors.com**

INTERWEAVE

# "FOREIGN service"

BY tania beaumont

I am British but I have lived much of my life as an expatriate—my father was a civil engineer working in West Africa, and I married a man in the same profession. We have lived the majority of our married life in the Middle East, North Africa, and the West Indies, and I am very fortunate that I can pursue my art career wherever we are, even if it does take a few months to make contacts. I am now used to being a stranger in a strange land.

While living in Abu Dhabi, UAE, I was one of the founding members of an artists' collective called Fanaan (artist in Arabic). We were a diverse mix—10 artists of various nationalities with equally varied skills: painting, printmaking, sculpture, ceramics, and textiles. One of our first exhibitions as a group was simply called "Foreign." It summed us up as a group, but we each interpreted that term very differently. I chose to use the word foreign in most of my picture titles, it sometimes being a play on words. "Foreign Service" was part of that exhibit.

"Foreign Service" is a narrative work. It is a monotype drawing, a one-off print. To create it, I rolled black lino printing ink onto a piece of acetate, placed a piece of heavyweight paper on top of the acetate, and then drew on the back of the paper with a pencil. This is an exciting and quick method of printmaking without a press.

After drawing the initial picture of the soldier, dunes, camels, etc. in the soft monoprinted line, I turned the paper over, face up, and worked on the front of the picture with oil paint, adding collaged photos, old receipts, and other relevant documents. At the exhibition, I was telling the story behind "Foreign Service" to a couple and explained that the soldier's father, whose photo is in the background, had also been a soldier. The wife lingered longer than her husband, and finally said, "He looks rather apprehensive," to which I replied, "Oh, he'll be just fine."

The couple returned later in the evening and decided to buy "Foreign Service"—because it reminded them of a nephew who had just left to fight in Afghanistan.

Painter-printmaker Tania Beaumont is a mixed-media artist in the broadest sense. She paints, creates original prints, and makes collages that combine the two. Most recently, Tania has been cutting and interweaving one-off prints to create monotype paper cuts.

**taniabeaumont.squarespace.com**

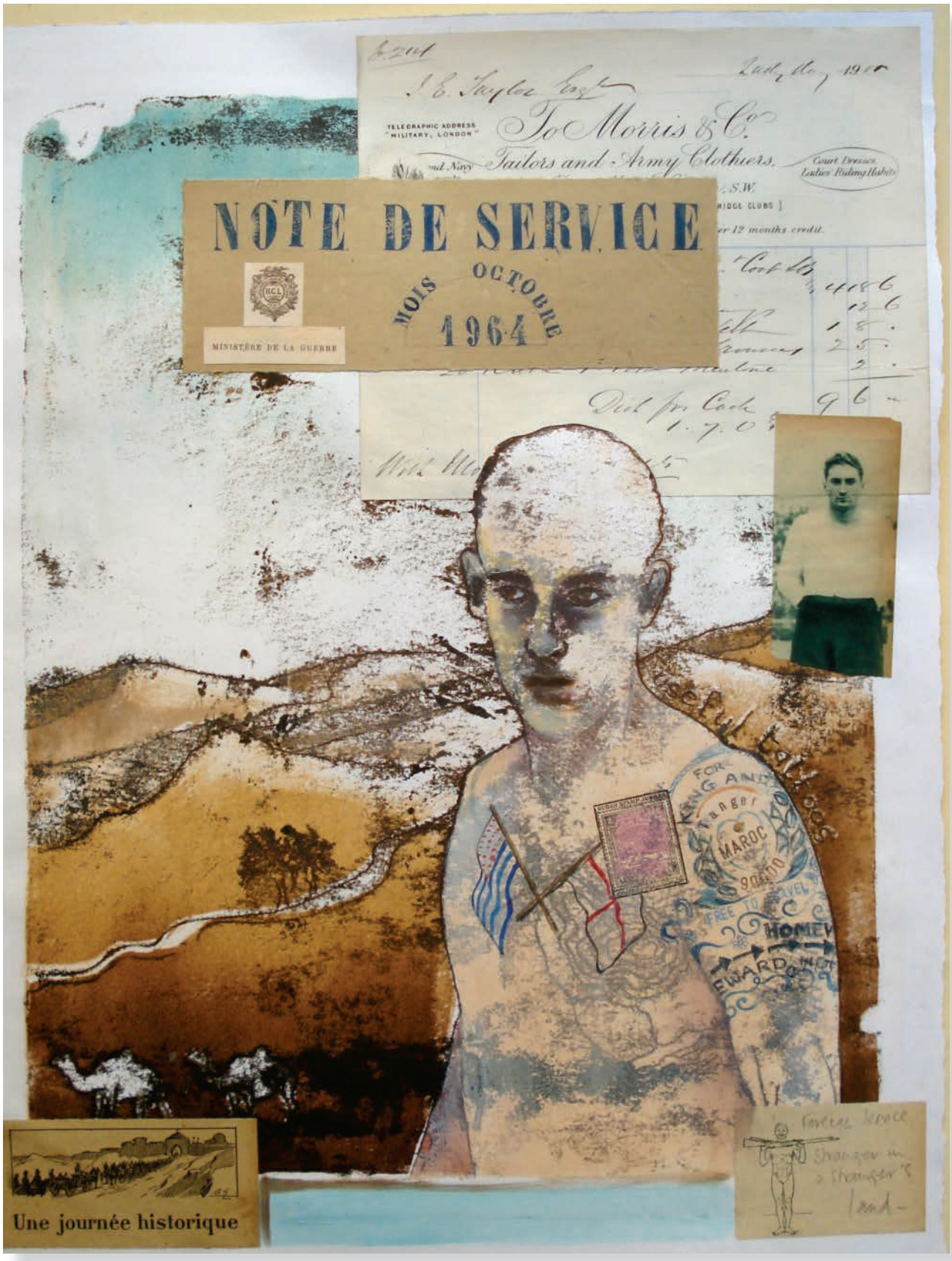



photo by Tania Beaumont

# BOTANICAL collage

I'm always inspired by nature and especially by flowers and floral motifs. About five years ago, I began experimenting with adding cut paper shapes (collage) to my then more conventional gouache and ink nature illustrations. It was just the thing, that extra-special something I'd been looking for to add to my already whimsical, modern style of illustration.

After discovering a watercolor artist who was using coffee as the first wash of color on her papers, I was inspired to create the same vintage effect in my work. Paper had already become a regular medium in my artwork and I had developed quite a lovely paper stash, which included worn yellowed text paper (old letters, books, atlases, ledgers, encyclopedias), tissue paper (for its vibrant color and translucent quality), and sewing pattern tissue (for its transucency, its neutral color, and the unusual printed marks, symbols, letters, and numbers. The graphic designer in me loves those random marks).

Combining all of these elements—a sheet of coffee-stained watercolor paper; a few simple geometric shapes cut from tissue paper, old book pages, and sewing patterns; a bit of layering; and lots of doodle-style drawing and some mark making—my Botanical Collages were born.

Often I find floral inspiration purely from my imagination, using stylized simple circles and leaf shapes to make up my compositions. But lately I've been trying to be more inspired by actual botanical sightings while I'm out each day walking with my dog, Winnie. For the pieces shown here, I took photos in the park of gorgeous, dried cone flower seed heads and picked a bouquet of them to bring home for future reference.

## MATERIALS

- Black coffee
- Paintbrushes
  - 2" bristle/foam
  - Small, fine (I use size 0, 00, and 01.)
  - Waterbrush
- Watercolor paper (I generally use either 9" × 12" or 5" × 7" sheets of hot-press Fabriano® watercolor paper.)
- Hair dryer (One with a diffuser is best.)
- Pencil
- Paper:
  - Tracing (I use Canson® tracing paper.)
  - Colored: tissue, decorative, envelopes, etc.
  - Neutral, assorted: text, letters, maps, book pages, etc.
- Window, light box, or transfer paper
- Artist tape
- Pens: nib, colored, gel, and paint
- Acrylic ink (I use Daler & Rowney inks.)
- Scissors and/or utility knife and cutting mat
- Glue pen (I use Zig® brand.)
- Gel medium (I use Golden Artist Colors®.)
- Paper cutouts and/or small collage pieces

**optional**

- Gouache
- Flat embellishments: sequins, glitter, etc.
- Rubber stamps

BY susan black

An inspiration photo

Figure 1

Figure 2

# making the background

**note:** I like the slightly off-white creamy color and the smoothness (lack of tooth) that hot-press paper has, but if you like the texture that tooth provides, by all means cold-press paper will work just as well.

1. Saturate the 2" brush with black coffee and cover most of the interior of the watercolor paper with the coffee. *(Figure 1)* I like to leave the edges plain.

**tip:** I usually try to stain many sheets, large and small, at one time so that I'll have a good stock of coffee-stained pages ready to go when the collage bug hits me.

2. Dry the page with the hair dryer, gently tipping the paper and allowing the coffee to run and pool as you dry it. The coffee stain will create a natural beige edge that is organic, accidental looking, and beautiful. Keep tipping and turning the paper as you dry it to create swirls and drips and some darker areas.

**tip:** Imperfections add character to the piece. Don't worry if a dribble runs off the page or an area seems too dark or gets missed completely. In the end you'll be glad for these happy mistakes.

# sketching

1. Make a rough, pencil compositional sketch on tracing paper. *(Figure 2)* (If you're comfortable proceeding without a pencil sketch, dive right in.)

**note:** I like to lay my tracing paper paper on the coffee-stained background when I'm sketching.

2. Once you have a sketch that you're happy with, go over it with ink. *(Figure 3)*

3. Transfer your drawing to the watercolor paper. *(Figure 4)* This can be accomplished with a light box, transfer paper, or by holding the sketch up to a window with the watercolor paper over it.

Figure 3

**tip:** Another option is to rub a soft lead pencil on the underside of your drawing, place the drawing on top of the watercolor paper, and then trace over the drawing (on the top side) with a pencil, transferring a light copy of the drawing to the watercolor paper below.

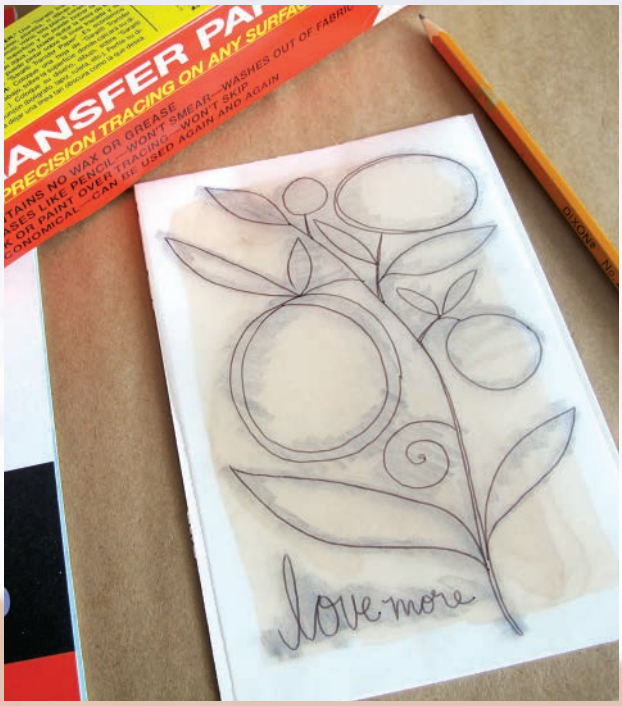



Figure 4

Figure 5

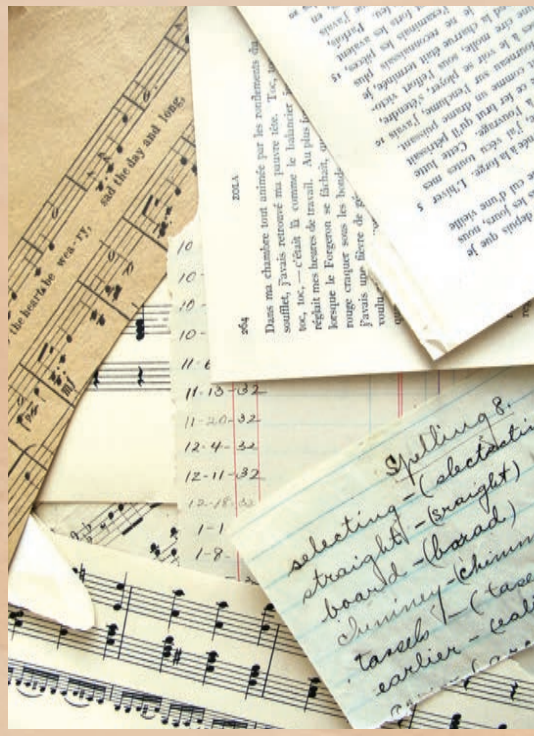
4. With the sketch under the watercolor paper on your work surface, create a hinge with the artist tape at the top of the watercolor paper so you can flip it up and down as needed to refer to the details in the sketch underneath.

## choosing a palette

Go through your paper stash and pull out pieces that you think go well together. *(Figure 5)* I like to keep my palette simple and prefer the pale cream of vintage book pages and black for my neutrals, adding one predominant color or color scheme (hot colors, cool colors, all neutral with black). I find simplifying my palette makes for a stronger design. Too many different colors can be distracting.

## creating the collage

1. You can add the stems and leaves 2 ways: outline or paint. Use the nib pen or the fine-tipped watercolor brush to draw in the outlines of the stems and leaves. *(Figure 6)* This will keep the line quality looser and more natural than a standard pen, and it will add more character. To paint them, fill a waterbrush with acrylic ink or gouache, which can be used opaque or watered down to create translucent areas, and paint the stems and leaves. *(Figure 7)* When it dries, it's waterproof.

2. Trace the individual collage shapes onto the chosen papers, cut them out, and audition the composition. Play with different ideas, keeping in mind the layering aspect. For example, if I'm going to layer a large translucent shape over

another shape, I'll want to make sure that I've added any drawing or mark making to the shape underneath so that those marks show through. This makes for a more complex and interesting finished piece.

3. Once you are happy with the composition, glue the pieces in place. I never glue anything down until I have all my elements cut out and in position. I love glue pens for the ability to glue tiny little bits and edges, but I prefer gel medium for adhering the larger elements.

Figure 6

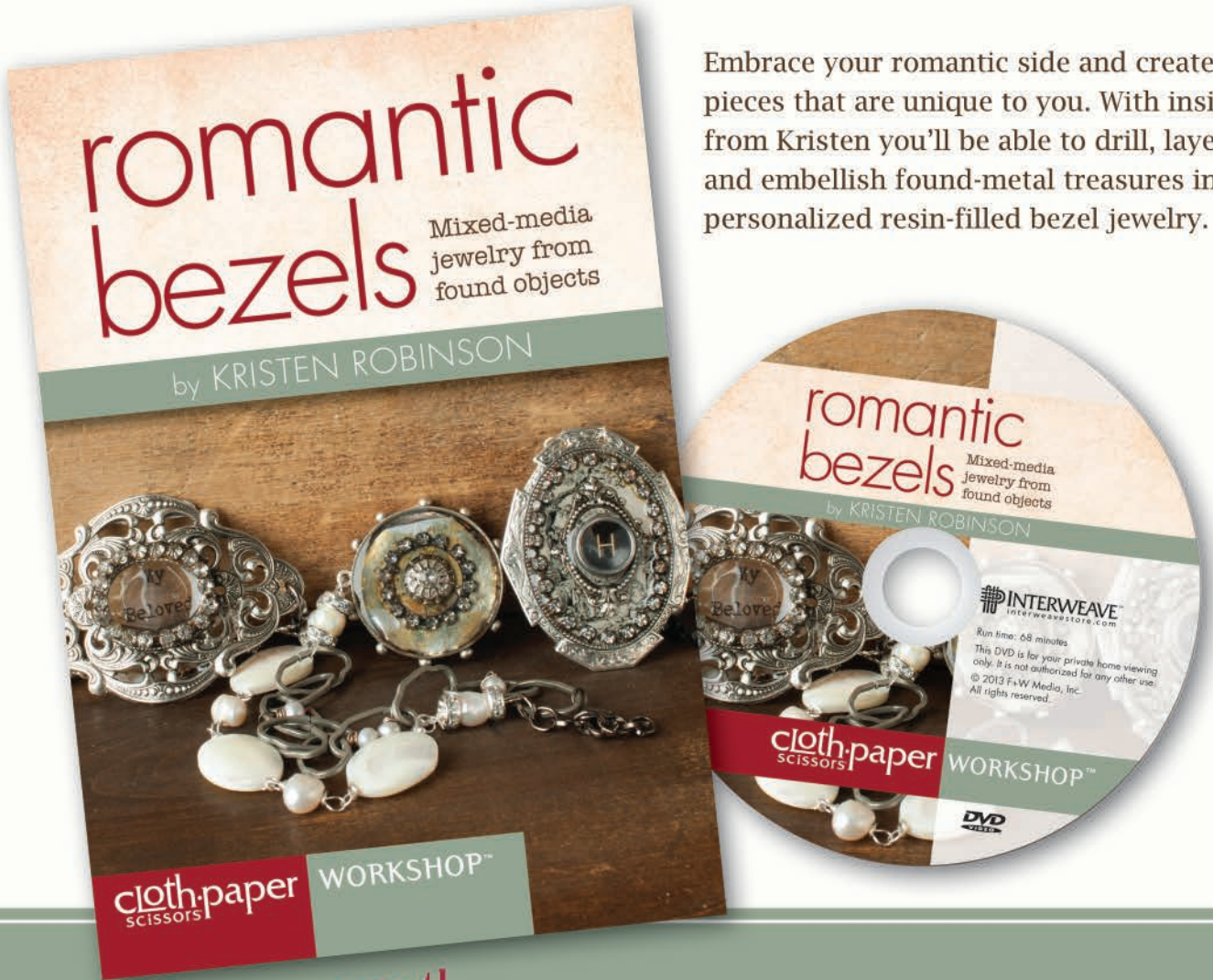
Figure 7

4. Paint gel medium over the tops of all of the pieces to seal the edges.

5. Finish the collage by adding more marks. Add seed marks and highlights on the leaves or doodle with the pens. I like to use pens that match my palette. Paint stronger brushstroke outlines to add emphasis. Do some stamping, and consider adding other collage elements as flourishes.

# Create Dreamy Pieces of Wearable Art

## with Kristen Robinson




Embrace your romantic side and create pieces that are unique to you. With insight from Kristen you'll be able to drill, layer, and embellish found-metal treasures into personalized resin-filled bezel jewelry.

cloth paper scissors® *shop.clothpaperscissors.com/romantic*

# PAINTED paper ornaments

Last winter on a trip to Hecla Island in Manitoba, Canada, I found myself thinking about what an amazing journey it must have been for the first group of Icelandic settlers who traveled by boat from Iceland all the way to central Manitoba! The journey inspired me to start painting boats—some on calm seas and others on rocky waters, all sharing a common path.

## MATERIALS

- Ornament blanks (I used papier-mâché, flat circle ornaments.)
- Gesso
- Paintbrushes
- Tissue, bleeding
- Acrylic paints (I like Golden Artist Colors®.)
- Stencils (I used Mini Rain by Crafter's Workshop for the raindrops.)
- Rubber stamps
- Stamp pads
- Writing tools: paint in a squeeze bottle, gel pens, Stabilo® pencils, rub-on letters, paint pens, etc.
- Decorative paper
- Scissors
- Glue (I use PVA or Mod Podge®.)
- Chalk pastels
- Watercolor crayons
- Metal leaf adhesive size
- Metal leaf
- Sealer/varnish (I use Golden Artist Colors Archival Varnish, gloss.)

**optional**

- Ribbon, yarn, thin strips of fabric, twine

BY serena wilson stubson

Figure 1

Figure 2

## side one

1. Apply a layer of gesso to the papier-mâché ornament, covering both sides. Let dry.
2. Paint a light coat of watered-down paint onto one side of the ornament and lay randomly torn pieces of tissue paper on top. Gently press the tissue down with a paintbrush or your fingers. Let dry. *(Figure 1)*
3. Accent the ornament using paints, stencils, and rubber stamps to create a background for the writing. *(Figure 2)*
4. Using a writing tool of choice or rub-ons (or a combination), add text or a quote to the background. *(Figure 3)*

**note:** When using rub-on letters in combination with other media, be sure to allow the background to dry before applying the rub-ons.

Figure 3

Figure 4

Figure 5

## side two

**1.** Using 2 complementary colors of acrylic paint, paint ½ of the ornament to represent the horizon and the other half to represent the sea.

**tip:** Try dividing the ornament in different proportions. Create a larger sky, or a larger sea area.

**2.** Add raindrops, clouds, etc., to the ornament using stencils, or draw them freehand. Let dry. *(Figure 4)*

**3.** Add more details to the horizon, as desired, using acrylic paints, watercolor crayons, and stamps.

**tip:** Experiment. Use the crayons dry, directly over wet paint, and then use them wet over dry paint.

**4.** Cut a boat shape from the decorative paper and glue it to the ornament with PVA or Mod Podge. *(Figure 5)*

**5.** Using paint, watercolor crayons, or pastels, add sails to the boat and some extra color to the boat itself. *(Figure 6)*

**6.** Outline the boat and sails using your writing tool of choice. *(Figure 6)*

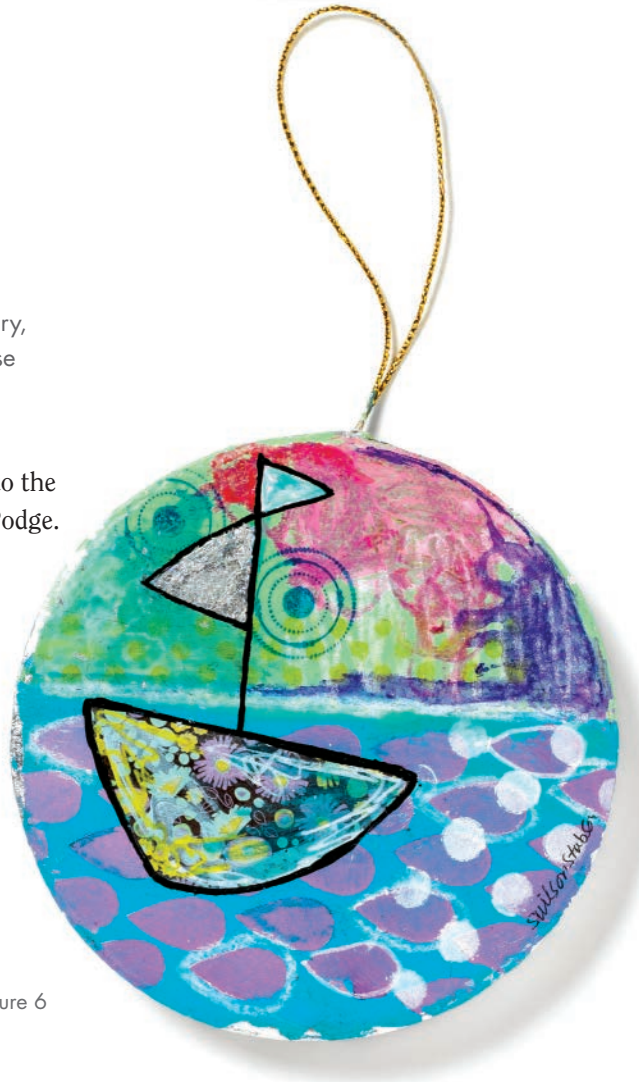
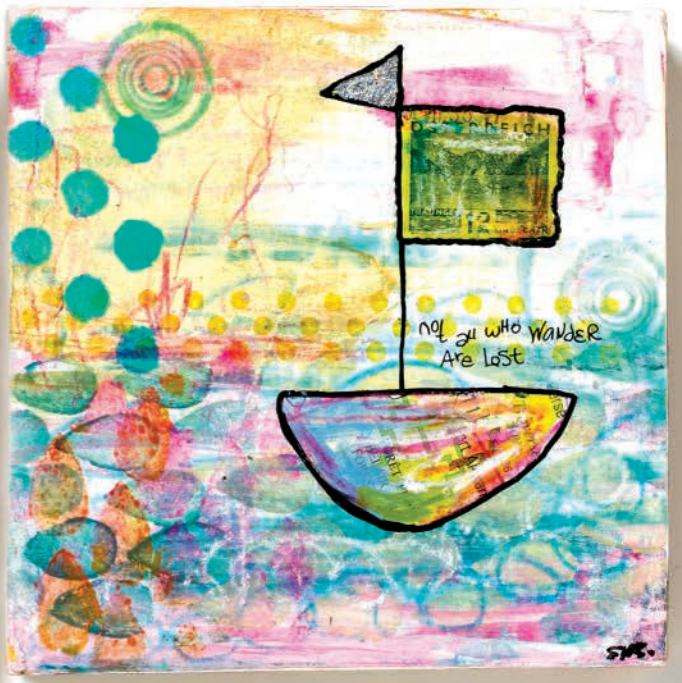


Figure 6




## finishing

1. Apply the adhesive size to the side of the ornament following the manufacturer's directions. You will know the size is ready to use when it feels tacky. This usually takes about 45 minutes.
2. Cut the metal leaf into strips the same width as the edge of the ornament.

**tip:** Leave the metal leaf sandwiched between the two pieces of paper while cutting it to size.

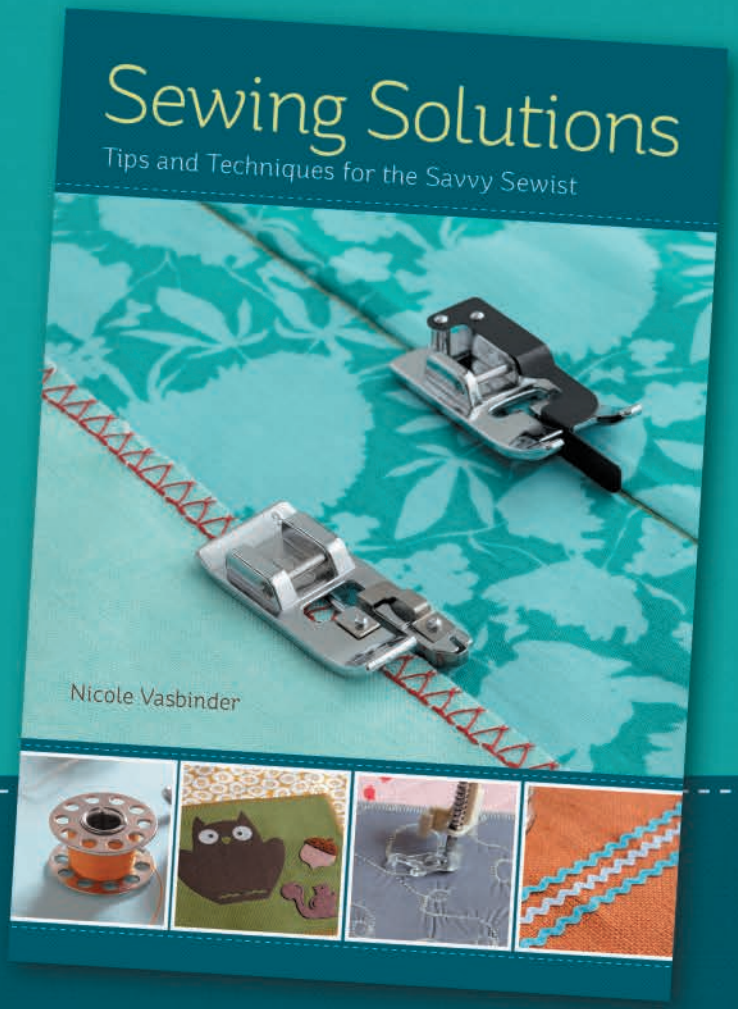
3. With very dry hands, gently pick up a piece of metal leaf and press it onto the prepared tacky surface. Slightly overlap each consecutive piece of leaf, continuing until the whole surface is covered. Alternatively, apply torn pieces of metal leaf to the side of the ornament, leaving small gaps and allowing the base layer of gesso to show through.
4. Once the leaf is applied, gently brush/rub the ornament with a soft paintbrush to remove the excess leaf.
5. Hang the ornament in a well-ventilated place and spray on a layer of archival varnish.

Once dry, the ornament is ready to be hung, or you can take it one step further by replacing the original hanger with decorative ribbon, yarn, or strips of fabric.

**option:** Use a small canvas in place of the ornament, if you prefer.

Enjoy the journey!

# See It, Solve It, Sew It




## Discover freedom

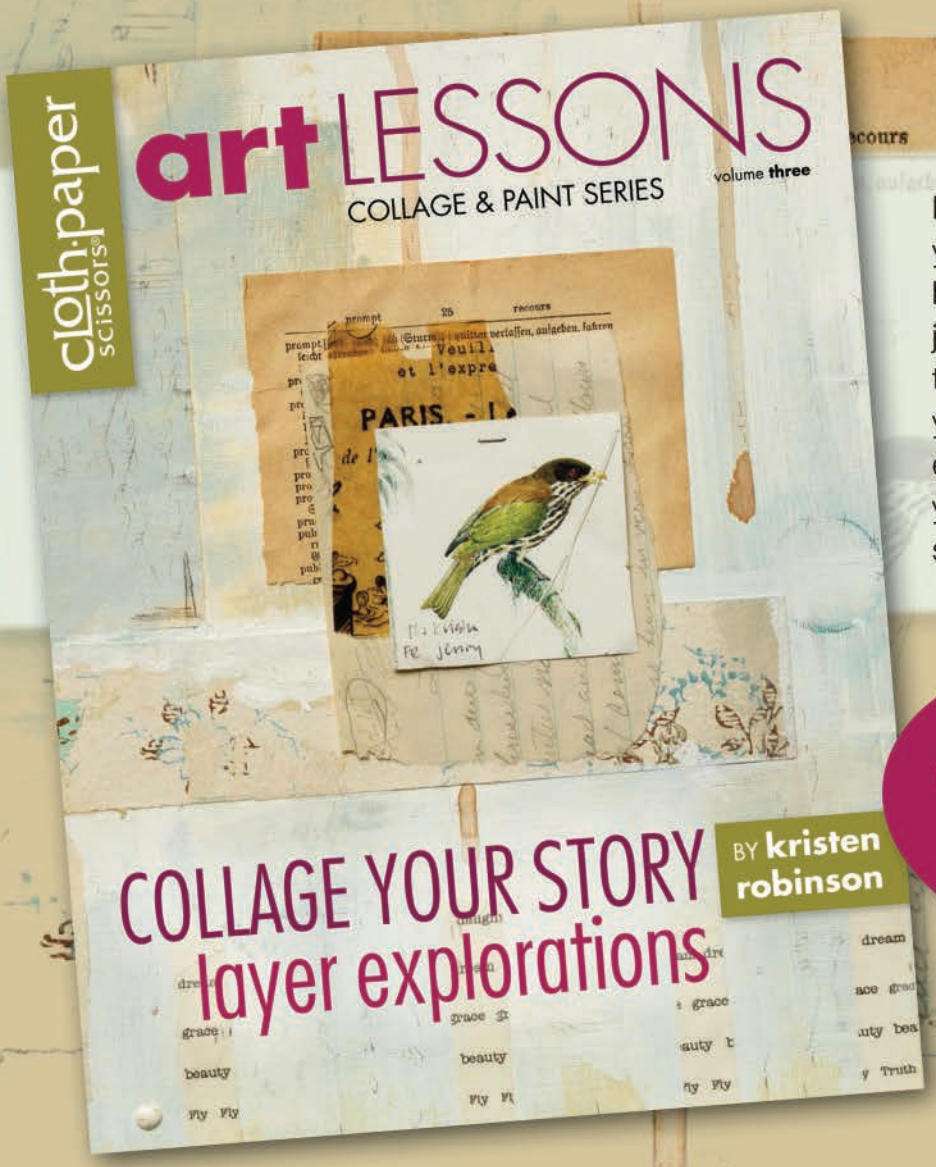
in your sewing with expert tips and techniques. This indispensable reference will soon become your go-to resource for invaluable advice on how to fix all your sewing mishaps.

**Sewing Solutions: Tips and Techniques for the Savvy Sewist**
Nicole Vasbinder • 192 pages • 5.7 x 8.2 inches • $19.95
ISBN: 978-1-59668-598-7

INTERWEAVE
shop.quiltingdaily.com/SewingSolutions
866-949-1646

# Make Your Collages Pretty & Personal

## Create Lovely Layers with Kristen Robinson




Dive beneath the surface of your collage and paper art by incorporating found items, journal entries, and images to add elements to the story you want to tell. Add that extra personal element to your collage that will tell a story for years to come.

**Download this one-of-a-kind lesson for *only* $1.99!**

Download this art lesson now at
**shop.clothpaperscissors.com/ArtLessonKristen**

# your studio here

Would you like to see your creative space in STUDIOS magazine? We're already planning the next issue! All you need to do is answer four questions and send us four photos.

## what we are looking for

Studios that are:

- Inspirational and aspirational
- Unique and full of personality
- Used by *all* types of crafters, artists, and makers

Upcoming themes: Repurposed spaces, studios in small spaces, and glamping and art camper studios

## how to submit

1. In a Microsoft Word document, please provide your name and address as well as your responses to the following questions:
   - What do you create and how?
   - How do you personalize your space? Please tell us about any meaningful items (family treasures, travel souvenirs, heirlooms, other artists' artwork, etc.) you have in your studio.
   - What is your favorite thing about your creative space? What makes it truly unique?
   - Is there anything else you feel we should know about you, your work, or your studio?
2. We are looking for images that will give us a sense of your overall studio space, so we ask that you send only four photos—one of each wall. To best capture each wall, be sure to stand far enough away and take a straight-on shot whenever possible. If we need to see more photos, we will let you know.

**note:** Think long and hard about this question! We want to know something about your studio that makes it distinct.

**note:** We request that your photos be good quality so that we can see your studio at its best. However, we do not require high-resolution images at this stage in the process.

3. Once you have answered the questions and taken your photos, please send them to **studios@clothpaperscissors.com**.

After we have received your submission, the STUDIOS team will review what you have sent and let you know within a reasonable time frame whether your studio would be a good fit for a future issue.

We look forward to hearing from you soon!

# wave your flag

## celebrating what makes you free

BY sue pelletier

for me, the story behind creating a series of work is often as important, if not more so, than the technique and actually making marks on canvas or paper. The first flag I painted was done with a group of friends at a paint bar. My friend Benjamin was leading the group in doing a Statue of Liberty painting. Being a bit of a non-conformist, I decided to paint a flag instead, very loose and painterly. I used traditional colors, but I also added drips and splatters and some arbitrary colors. The entire painting was done in about two hours. I liked it when it was done—but I did not love it.

I took it home and leaned it against a window in my kitchen. Every time I looked at it, I thought, "It is missing something." After a day, I decided what the piece needed was words—stream-of-consciousness writing. I wanted to write about what being free meant to me.

I grabbed a large black Sharpie and began writing on the stripes of the flag. I did not overthink it. The words themselves became more about the actual looseness and repetition of the letters than whether the actual words were going to be legible to anyone but me. I let myself ramble . . . blowing bubbles, the one with the most toys does not win, laugh out loud, and more. I literally did not stop writing until the flag was covered with my verbiage. When I put the painting back in its spot, I loved it!

Sometimes, you need to step away from a piece for a bit and go back to it later, to add or take away until it just feels right. You will know when it feels right.

### MATERIALS

- Chip brushes, two 2"
- Canvas (I used a 16" × 20" stretched canvas.)
- Heavy matte gel medium
- Containers for water, 2
- Vintage papers: music sheets, old journals, book pages, etc.
- Fabric scraps: crinoline with stitching, burlap, muslin, etc.
- Acrylic paints
- Paintbrushes
- Star stamps (I like to use a variety of sizes.)
- Marker (I used a Sharpie® chisel-tip marker.)
- Oil pastels, water-soluble (I like to use Portfolio® series water-based oil pastels.)
- Graphite crayon, 9B (I use Lyra brand crayons.)

**optional**

- Dimensional embellishments: mica flakes, chunky glitter, star cutouts
- Spray mists, gold and silver

Figure 1

Figure 2

1. Using a chip brush, apply a nice layer of matte gel medium to the canvas, covering the entire surface. Don't forget the sides of the canvas; these will be collaged as well.

**tip:** I use a separate water container for the gel brush. I do this so the paint-free water eventually turns into its own fabulous gel medium mixture.

2. Lay the papers and fabrics loosely onto the surface, blocking out the stripes, the stars, etc. I usually tear the papers and fabrics, because I love the look of the frayed edges showing through. Have some pieces of fabric and/or paper go off the edges of the canvas a bit. *(Figure 1)*

**note:** At this point it is important to note the direction of the text on the papers or sheet music, because you will see bits and pieces of this layer in the completed painting.

3. Paint another layer of gel medium on top of the papers and fabrics, pushing out any air bubbles with your fingers. Allow to dry.

4. Use the graphite crayon to loosely sketch where the stripes and the star area will be painted. *(Figure 1)*

5. Paint in the stripes and the star area. I usually begin with traditional red, white, and blue, and then go back in to add pops of color. *(Figure 2)*

**tip:** When applying the paint, I am almost dry brushing it on, because I want to see the layers of text and fabric underneath. Remember, it is always easier to add more paint later than to take it away.

6. Using a star stamp and acrylic paint, stamp some stars onto the flag. *(Figure 2)* While the stars are still wet, scribble around the outside and inside of the shapes with the graphite pencil. Drawing into wet paint is a great way to get your texture on.

7. Continue adding color to the stars and stripes using streaks of non-traditional colors to create visual interest. I try to move around the canvas with various colors, making the streaks different widths and lengths. *(Figure 2)* Don't rush. Build up the colors subtly and playfully. Allow the painting to dry overnight.

8. Use the marker to write your words. I consider the lettering to be part of the mixed-media mark making. I am not concerned about being able to read each word. It's more of a stream-of-consciousness thing. *(Figure 3)* I am very aware of what my subject matter is so my thoughts tend to sway towards what is

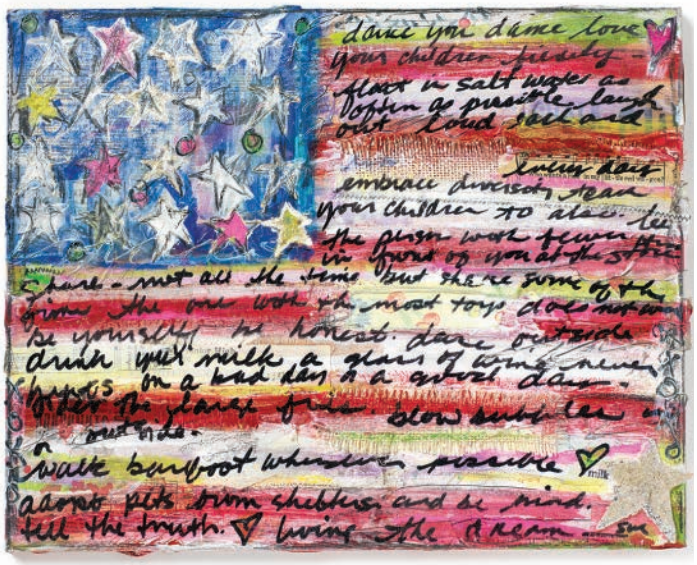


Figure 3

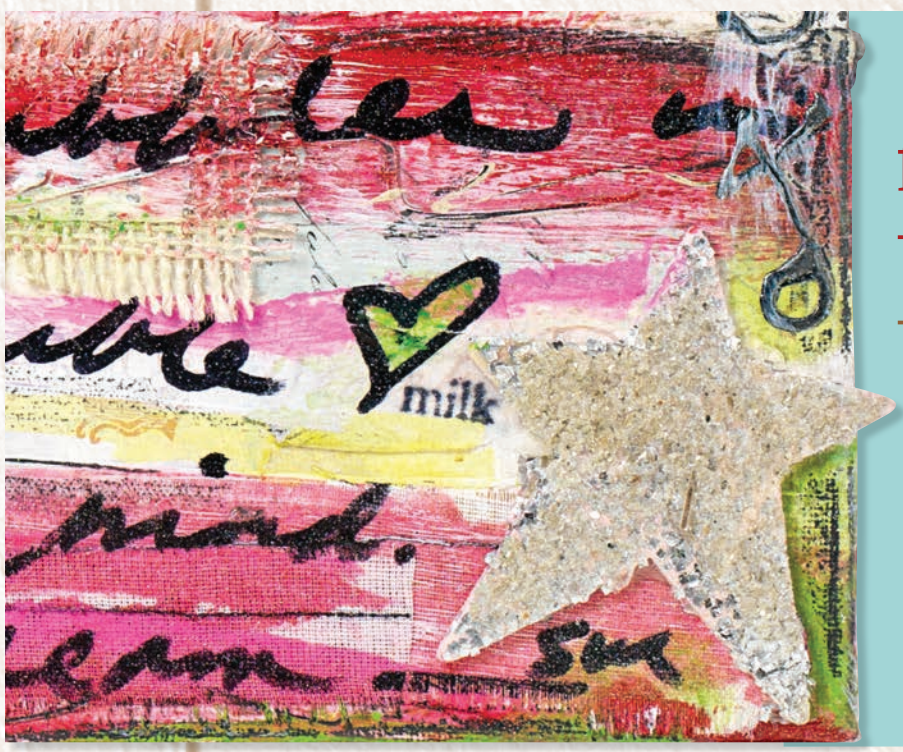
Figure 4

important to me, beliefs I have, and thoughts I hold dear to my heart.

9. Go back in to different areas with the pastels to finish off the coloring. I dip the pastels in water and draw, scribble, and smudge, and then blend the colors with my fingers. *(Figure 4)*

10. Use the graphite crayon to add some final scribble details and then rub the crayon along the edge of the painting to give it a nice gritty outline.

11. Optional: Add dimensional elements like mica flakes, chunky glitter, or star cutouts in cardstock or wood, as desired.




## fabulous things to add to your flag

1. Add paint from a squeeze bottle for added mark making. When the paint dries, use the graphite pencil to rub over the lines.
2. Drip and splatter paint on the flag.
3. Use gold and silver spray mists on the flag when it is complete.

"Three and a Half"
30" × 18½"

# watercolor and collage

BY molly lemaster

Combining collage techniques with my love of watercolor and ink has become an exciting adventure, leading me to explore new artistic territory.

These pieces can be created big or small, and you can add as much detail as you like. For collage material, I save bits and pieces of just about everything: pretty wrapping paper, old letters, sheet music, book pages, stamps, specialty papers, labels, tissue papers, pretty napkins, and so much more. Collect different weights and types of paper products to create wonderful textural effects.

## MATERIALS

- Pencil
- Watercolor paper or illustration board (I used 300-lb watercolor paper.)
- Watercolor paints and/or ink
- Paintbrushes
- Waterproof spray fixative, matte (I use Golden Artist Colors® Archival Varnish.)
- Paper, a variety of types and colors
- Matte medium (I use either Daniel Smith or Golden Artist Colors brand.)
- Craft brush (for glue)
- Paper towels

*Figure 1*

*Figure 2*

Figure 3

# painting

1. Sketch your design in pencil onto the watercolor paper or illustration board. *(Figure 1)* I use a heavy paper because a lightweight paper may buckle when wet. After the sketch is complete, determine which areas will be collaged.

2. Paint the areas that will not be collaged. Keeping the painting fairly simple seems to work best for this technique. In this piece, I simply used black watercolor paint for the skin tone, with a little touch of burnt orange for the band around the basket. *(Figure 2)* The contrast between black paint and bright colors is very graphic—especially on the simple white background. Let dry thoroughly.

**note:** Colored ink can also be used instead of, or with, watercolors.

3. To make sure the paint doesn't run when you use the matte medium, lightly spray the painting with 5–6 coats of the waterproof fixative. Work in a well-ventilated area, and allow each coat to dry thoroughly before proceeding to the next.

**note:** To ensure the piece has been sufficiently sealed and won't bleed when the matte medium is applied, test a small area along the edge of the painted area by applying a bit of water with a paintbrush. Blot the test area with a paper towel to dry. If some bleeding does occur, carefully wipe the smudge, let dry, and spray again.

# collaging

**note:** Be sure to test the papers you have chosen to see if they are colorfast. Simply tear off a bit of the paper, lay it on a white surface, wet it, and see if it "bleeds." For this project, I prefer papers that do not bleed.

1. Tear the collage papers into small pieces.

2. Carefully apply matte medium or another type of paper glue to one of the areas you plan to collage and then add some papers.

3. Fit the papers together within the sketch, overlapping and piecing them together like a puzzle and gluing as you go.

4. When the design is complete, very carefully brush matte medium on top of the papers, making sure the surface is smooth and free of air bubbles. Let dry completely. *(Figure 3)*

she has faith in her path
... even when her fears come knocking
faith in her path

# PAINTING our journeys

## backgrounds that tell our stories

I feel that all of my paintings are soul biographies and I strive to create backgrounds that are rich, aged, and imbued with a sense of character and history. I want them to be multilayered, interesting, and lush. I do this by adding ephemera from my travels (ticket stubs, pieces of a train ticket or menu, postage stamps, etc.) as well as handmade papers from India, wooden block prints, pages from my journal, and old letters. My backgrounds are created with layer upon layer of papers, inks, and paints that represent the time, place, heart, and memory of places I have been to in life or in my imagination.

### MATERIALS

- Gesso (I use Liquitex®.)
- Canvas/bookboards
- Paintbushes
- Collage papers: ephemera, handmade or patterned papers, found papers, etc.
- Gel medium (I use Golden Artist Colors®.)
- Acrylic paints
- Acrylic inks (I use Liquitex and FW professional.)
- Water
- Paper towels
- Rubber stamps
- Ink pads
- Water-soluble oil pastels (I use Portfolio™ pastels.)
- Texture tools: bubble wrap, grid tape, wooden block prints, rubber stamps, plastic card, etc.

**optional**

- Caran d'Ache® Neocolor artist crayons
- Easel

BY soraya nulliah

I approach making backgrounds with the focus on the process—having fun, making discoveries, and enjoying the act of creating—rather than on producing a finished piece. I put together elements I love: text, numbers, luscious colors and drips, and they come together to create stories. While a large portion of the background will eventually be covered up, every single piece of collage or drop of paint adds to the finished painting.

My paintings speak of the journeys we take in life—rich, messy, uncertain, joyful, and unpredictable. I strive to capture all of these qualities within my backgrounds.

Figure 1

Figure 2

# building the layers

1. Apply a liberal amount of gesso to the surface and allow it to dry completely. *(Figure 1)* I love the body and texture this immediately creates. I usually work on many canvases at once and have lots of backgrounds in various stages of completion.

2. Add some collage papers with gel medium and allow to dry. I work intuitively and if something doesn't look or feel pleasing to me I simply cover it up. I use the scraps of paper I have collected, patterned/handmade papers, gift wrap, etc. Basically, anything that catches my eye! *(Figure 2)*

3. Brush on some acrylic inks or watered-down acrylic paints. *(Figure 3)* I like the collage to look and feel aged—building history, texture, and mood. I am constantly turning my surface around at this point and working very fast.

4. Dab a paper towel over the wet inks/paints to create texture and then add more gesso (full strength or watered down) to different areas of the painting. *(Figure 3)*

5. Add stamping, splashes of ink, and more collage. Build up the layers. *(Figure 4)* Play and experiment at this stage.

**note:** I always allow each layer to completely dry before adding more.

6. Continue to add more layers: fresh pieces of collage, stamping, more transparent inks, etc. *(Figure 4)* While each of my paintings has numerous layers, I always allow parts of each previous layer to show through.

7. Add some oil pastels to the surface and use your fingers to smudge the colors. I may add water and create drips and marks, too. Create more texture with stamps and various texture tools. Even though a large portion of the background will eventually get covered up, I still want these things in my painting because it helps to create depth and a sense of history.

*Figure 3*

*Figure 4*

*Figure 5*

**tip:** Add some transparent ink and fluid acrylics to the edges of the painting to create depth and age. I used burnt sienna ink and Payne's Grey for this.

8. Add acrylic paint to parts of the painting to create more interest. *(Figure 5)* I work very intuitively with the colors, not even thinking about the outcome of the painting at this point.

Once you are satisfied with your layered background, decide on a focal point and sketch it in with the pencil. I allow my background to guide me in placing my figures. I like to have parts of the surface to peek through her hair, face, and the dress.

# MORE CRAFTS.
# MORE INSPIRATION.
# MORE FUN.

stitch | craft create Live

**ALL YOUR CRAFTING PASSIONS UNDER ONE ROOF!**

We're bringing together **Great American Scrapbook Conventions** and **Martha's Sewing Market** for both events, and we're adding **Bead Fest** to our Charlotte event for a triple craft extravaganza! Don't wait another moment. Make your reservations, mark your calendar, and register today!

## *Two locations.* SAME GREAT EVENT.

**June 6th - 8th**
Arlington, Texas

*and*

**October 25th - 26th**
Charlotte, North Carolina

- **Browse over 125 vendors** and stock up the supplies you need for sewing and scrapbooking projects
- **Find specialty items** that you won't see at your local store
- **Explore hundreds of classes**, try a Sit & Sew class or learn some new paper crafting ideas in a scrapbooking workshop
- Meet **sewing celebrities** from TV and magazines
- **Stay up late with new friends at one of our evening Crop Parties**
- Meet hundreds of other people who also love to **stitch, craft and create!**

FOR MORE INFORMATION ABOUT STITCH CRAFT CREATE LIVE 2013, VISIT
STITCHCRAFTCREATELIVE.COM

# ENCAUSTIC release technique

## creating shapes in wax

### MATERIALS

- Foam brush
- Glue, PVA
- Substrate, flat (Any type of wood or MDF will work. I use Ampersand ™ Encausticbord™.)
- Decorative paper
- Encaustic medium (I use R&F brand.)
- Tin can, recycled, or an encaustic tin
- Fry pan, electric
- Thermometer (I use an R&F thermometer.)
- Painter's tape
- Heat gun
- Gloves
- Paintbrushes, natural bristle brushes (I use hake and R&F brushes.)
- Marker, permanent
- Paper, white
- Grafix® Wet Media Dura-Lar™
- Scissors or craft knife and cutting mat
- Rubbing alcohol
- Paper towels
- Freezer paper
- Encaustic paint (I use R&F titanium white and Mars black.)
- Wire, 22-gauge, 7"
- Burnishing tool (I use the Utrecht® 2½" Curved Burnisher.)
- Soap or dental pick

If you have tried encaustic painting, you know that painting with wax is *much* different than painting with paint. Much to my dismay, I discovered that I couldn't create any crisp images with the wax.

After much trial and error, and experimenting with a variety of materials, I finally found a way to make crisp wax images. This technique has its quirks, but that is the nature of encaustic painting. You can go in and fix the problems or you can embrace the irregularity.

BY kimberly lambert gibson

Figure 1

Figure 2

# preparing the substrate

1. Using the foam brush, spread glue evenly onto the substrate. Then use your fingers to smooth the decorative paper onto it. *(Figure 1)* Let the paper dry overnight.

**note:** Make sure that none of the glue gets on top of the paper as the wax will not stick where there is glue. Also, don't use so much glue that it seeps through the paper.

2. Place the encaustic medium in the can or encaustic tin and place it in the frying pan. Melt the encaustic medium, making sure it is completely melted and it is at 200°–220°F.

CAUTION: You never want the wax to get above 220°F.

3. If you want clean edges, tape the edges of the board now or you can clean them when you are done.

4. Warm the substrate surface with the heat gun.

5. With gloves on, apply one coat of medium to the substrate and then fuse it with the heat gun. Wait until the wax is no longer shiny and then apply a second coat of medium and fuse it again with the heat gun. *(Figure 2)*

**note:** Gloves protect your hands from the heavy metals in the pigments *and* can save you from getting burned.

Figure 3

Figure 4

# creating the template

1. Sketch out the shape you want to create. *(Figure 3)* Mine is a keyhole cover. You can draw it onto paper and then trace over it onto the Dura-Lar or you can draw directly onto the Dura-Lar with the marker.

**tip:** Put a piece of paper under the Dura-Lar so you can see what you are doing.

2. Cut out the template with the scissors or use the craft knife and mat. *(Figure 4)*
3. Clean the marker ink off the Dura-Lar template with rubbing alcohol and a paper towel. You don't want the ink to transfer to the wax.
4. Place the template onto a piece of freezer paper, ensuring it is perfectly flat. Make certain the right side of the template is facing down because you will be placing the template on the substrate wax-side down.

## notes

- Grafix Wet Media Dura-Lar is safe to heat up to 235°–240°F and does not emit any harmful chemicals into the air when heated.
- The wax left behind on the freezer paper after the template has been lifted off can be heated and scraped off with a clay loop tool and put back into the heated wax container. This saves a lot of wax.
- Grafix Wet Media Dura-Lar can be cut in some die-cut machines.
- You can add a second encaustic release on top of the initial encaustic release, if desired. Make sure you fuse the bottom one before adding the next one.

# painting the shape

Figure 5

1. Paint up to 4 coats of encaustic paint onto the template, making sure not to overlap the brushstrokes.

2. Fuse the wax on the template with the heat gun. Fuse all the layers so the wax is almost a puddle on top of the template, but don't fuse so much that the wax falls off the template.

3. Gently pull the template off of the freezer paper. *(Figure 5)*

**tip:** If the template doesn't remove cleanly (i.e. there is wax in the openings), take a piece of the 22-gauge wire and go around that section of the template to remove the wax. If the wire gets sticky with wax *(Figure 6)* you can heat it with the heat gun to clean it and continue.

4. With the heat gun, warm the area on the painting where you are going to place the template. Warm it just until you see the wax shine, not so that the wax melts.

5. Place the template on the warmed substrate, wax-side down.

6. Burnish the top of the template with the side of the burnishing tool. Some of the wax might slip out the edges. Use the tip of the burnishing tool to gently clean it up. Make sure the template is evenly and completely burnished to the surface. The smoother you burnish, the better the release will be.

**note:** The burnishing tool will also get dirty from any wax that is on top of the template. Clean it by warming it with the heat gun and then wipe it on a paper towel.

7. Let the wax cool completely. This could take up to an hour.

8. Remove your gloves and scrape some soap under your fingernails. Gently pick at the side of the template to remove it from the

Figure 6

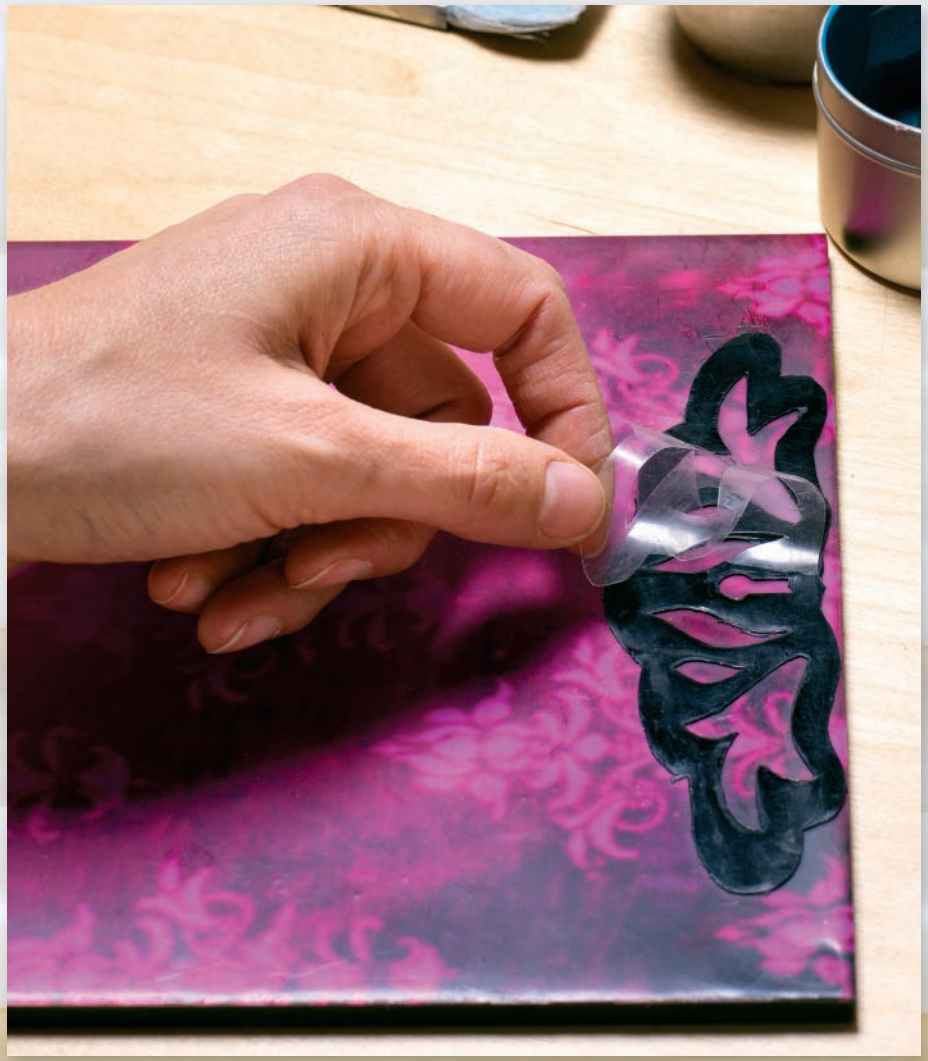


Figure 7

wax. Alternatively, use a dental pick to help release the template. If there are areas of wax that lift off with the template, simply burnish those areas again and lift the template off from another direction. You might need to work with it a little. If you let it cool completely it should lift right off. *(Figure 7)*

9. Once the template has been removed, put the heat gun on low and fuse the image to the substrate. You will see your encaustic release shape start to contract a little and the edges start to curl. When the edges have curled up this means they have been fused into the wax background.

**note:** Do not overfuse. It can cause the wax to contract too much, creating holes or separations in the encaustic image. If this happens, touch up the area using a small paintbrush and then refuse.

Finish your encaustic piece with more encaustic release shapes, collage, and/or other encaustic paint techniques.

# seaside inspiration

## felted seashell cards

BY deborah wolff

I was inspired to create these felted cards when I saw some amazing shell imagery with coloring that had been altered in a photographic process. The cards were vibrant and richly hued. In my imagination, I could see using wool felt, hand-dyed roving, and thread to create a similar look.

I began experimenting by using my felting machine to attach roving in a basic shell shape onto a neutral wool background. I free-motion stitched the details while looking at a picture of the shell, adding texture, line, and definition, and then sewed it onto some purchased blank stationery.

### MATERIALS

- Wool felt, 5" × 5"
- Wool roving (Hand-dyed variegated roving provides many options for color.)
- Felting machine or hand-felting supplies

  **note:** I used a felting machine for this process, but similar results could be attained with hand felting.
- Steam iron
- Sewing machine
- Thread (I used black and white.)
- Ruler
- Rotary cutter, and self-healing mat
- Spray adhesive, quilt basting
- Card base, premade or folded cardstock

# felting

1. Select the wool roving and shell shape and lay the roving onto the felt square. I centered mine on the square. *(Figure 1)*
2. Felt the roving onto the square. *(Figure 2)*

**note:** Felting tends to distort the fabric a little, so leave at least 1" of fabric all the way around the shell shape to trim, as necessary, and still have enough to sew a zigzag border stitch around the square.

3. Turn the square over and felt from the back also, adding more wool as needed. Felting from the back blends the roving together, giving the roving a slight halo effect and making the variegated colors more cohesive.
4. Move in a circular motion around the shape. Continue layering more roving and felting until the desired look is achieved. *(Figure 3)*
5. Steam press the felted square, using the max-steam option to get the square good and steamed. This helps to hide the needle-felting holes.

# stitching

1. With the darning foot in place, free-motion stitch the shell shape, making lines in the areas you want to emphasize and then outlining the shell. I used black thread for this. *(Figure 4)*

**tip:** It helps to look at a good photograph of a shell while doing this step.

2. Trim the finished piece to fit the card, using the ruler and rotary cutter for crisp cuts. I left about $^{3}/_{8}$" on the top and bottom and a little more on the sides.
3. Spray the underside of the felted piece with the spray adhesive and place the felted piece onto the front of the card.
4. Open the card flat, set the sewing machine for a wider and longer zigzag stitch, and stitch around the border of the felted square. I used white thread for this step. *(Figure 4)*

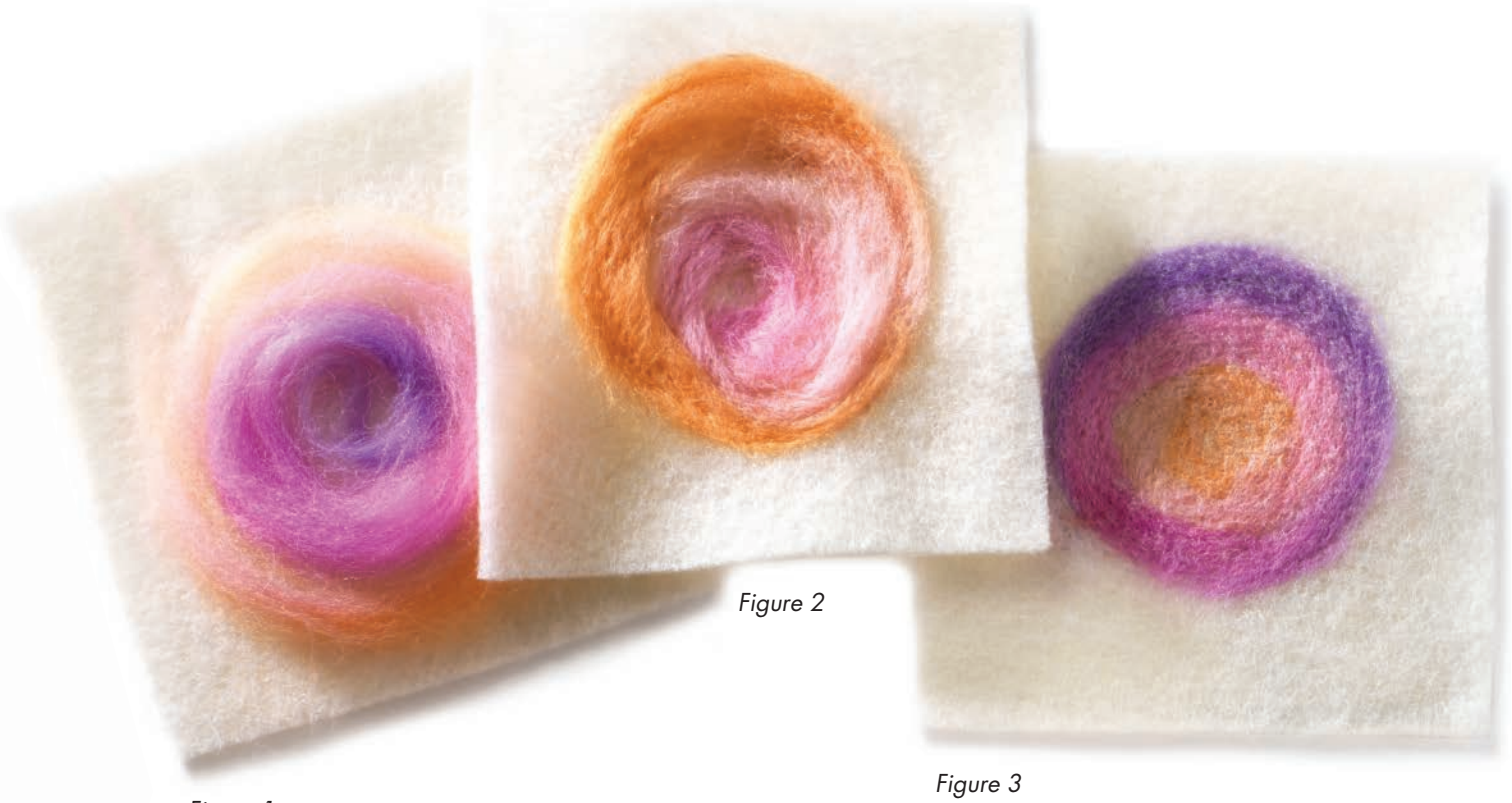


*Figure 1*

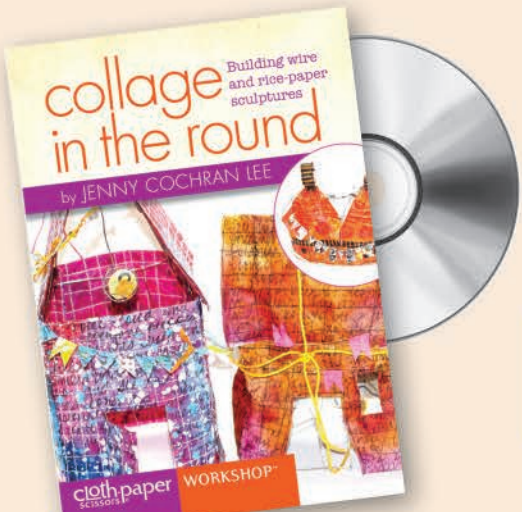
*Figure 2*

*Figure 3*

*Figure 4*

# Gather 'Round & *Collage Your Story*

**Explore the newest workshop DVD from best-selling instructor and artist Jenny Cochran Lee!**




Use craft wire, simple tools and rice paper to create intricate 3-D wire structures that speak to and about you! With Jenny's fun and gentle instruction, you'll explore an approachable new take on how to create paper fabric and work with wire to create dimensional sculptures.

Get started now at **shop.clothpaperscissors.com/RoundCollage**
or place your order when you call 866-949-1646

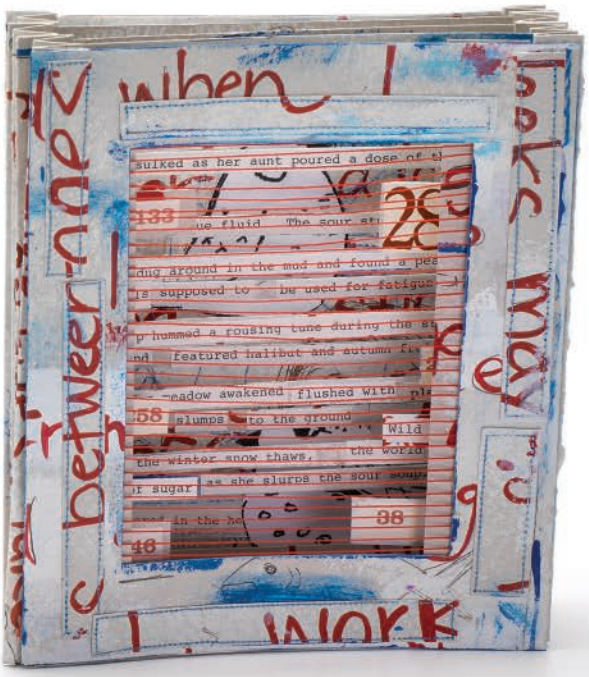
# tunnel book

## READER CHALLENGE RESULTS

In the January/February issue, we invited readers to create an original mixed-media inspired tunnel book. Readers were encouraged to create a book and then use their favorite techniques to embellish it. With themes from rocket ships to cityscapes to flowers, we were treated to a wonderful array of inspiring books. We hope you enjoy this selection.

(back) Angie West • Niles, MI

(front) Claudia Moody-Jones • Los Angeles, CA




(left) Haley R. Zickmund • Rensselaer, IN

(right) Sandra Spagnuolo • Cambridge, ON, Canada

(left) Carol Jensen • Iron Ridge, WI

(right) Erika Stoer • Midland, ON, Canada

(left) Simon Robertson • Campbell River, BC, Canada

(right) Candy Taylor Tutt • Woodland, CA

(front) Susan Moore • Santa Fe, NM

(back) Amanda Berge Rager • Marathon, WI

(left) Mary Brodersen • Babylon, NY

(right) Emma Messman • Rensselaer, IN

(left) Lori Spilker • Coeur d'Alene, ID

(right) Amanda Berge Rager • Marathon, WI

(left) Dea Fischer • Canmore, AB, Canada

(right) Jenny Scheidt • Durham, NC

Ann Puddicombe • Dryden, ON, Canada

# Get in a Bind

with *Bound & Beautiful: One-of-a-Kind Handmade Books.*

Never before has the centuries-old pastime of bookmaking been infused with such vibrant life and ingenuity as it has in the hands of Cloth Paper Scissors' authors! From dedicated bookmakers and eccentric artists to creative world-travelers wanting to capture memories away, you'll find a 54 page-long treasure trove of valuable information, how-to's, and inspiration.

Artwork by Susie LaFond

Build a book with inspiration from cloth paper scissors®

Bind it all together when you download from **shop.clothpaperscissors/BoundandBeautiful**

Artwork by
Joanne Sharpe

# mixed-media stitched square

**Cloth Paper Scissors** invites you to be a part of our Mixed-media Stitched Square Challenge. Create an original piece of mixed-media art with fabric and/or paper, using your favorite techniques—collage, fabric, paint, etc., and then enhance the square with French knots, zigzag stitches, stitched grids—whatever stitches strike your fancy.

## rules

1. Your square must be 6" × 6" and include at least three different mixed-media supplies *and* stitching (hand and/or machine). Your stitched square must be able to fit in a flat padded envelope for shipping.

**note:** One submission per person.

2. Your mixed-media stitched square must be free of any text or images that are protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you provide that written permission with your submission.

3. To be considered for this challenge, **cut and paste** two low-res images of your stitched piece (one full image and one detail shot) *into* an email and send it to **cps.challenges@interweave.com** by **September 4th, 2013**, with the words "Mixed-media Stitch" in the subject line. Please include your name, shipping address, email address, phone number, and a brief explanation of your artwork.

**note:** We encourage you to upload a photo of your stitched square on the **clothpaperscissors.com** community, but this is not required to take part in the challenge.

4. Finalists will be posted on the Reader Challenge blog on the CPS community on **September 16th, 2013**. Artists will not be notified directly.

5. If accepted as a finalist for print consideration, your artwork must be in our offices no later than **October 16th, 2013**. At that time a flat shipping and handling fee of $8 U.S., $10 Canada, and $12 all other international will be due. For safety, be sure to place your entry in a plastic bag before packing it for shipping. All artwork will be returned the week of **December 16th, 2013**.

## shipping address

Interweave/Cloth Paper Scissors
Attn: Mixed-media Stitch Challenge
490 Boston Post Road, Suite 15
Sudbury, MA 01776

## mark your calendar

- Send low-res images by **September 4th, 2013**.
- Finalists will be posted on **September 16th, 2013**.
- Artwork must be in our offices no later than **October 16th, 2013**.

We will feature **some** of the stitched squares finalist art in an upcoming issue of Cloth Paper Scissors and/or on our website.

## noteworthy

- All funds must be in U.S. dollars and made payable to Interweave.
- If you have any questions, please contact Barbara Delaney at **bdelaney@interweave.com**. Please be sure to include your first and last names and your contact information in all email correspondence.
- By submitting your reader challenge entry, you are authorizing F+W Media, Inc. to publish your project in upcoming publications and promotional materials, on our websites, and in our other e-media, as well as to possibly display it at shows.
- F+W Media, Inc. will not be held responsible for loss or damage due to circumstances beyond our control.

HOP TO IT

The first quilt shop off I-75 in North Florida—Exit 427—West ½ mile, on left in Swanson Plaza—the new purple building—
4136 West US Highway 90, Lake City, FL 32055

FABRIC ART SHOP

fabricartshop.com
386-755-0179 877-755-0179
barbie@fabricartshop.com

INNOVA Innovative Quilting Systems
Believe in Your Creativity JANOME

*Now much larger and featuring over 5000 bolts of fabric, notions, threads, books, beads, embellishments, fiber art supplies, art supplies & much more!*
*Education on the road, the web & at the store.*
*Still the best place to find your quilting, fiber art, needle art, beading & fine art supplies to make the most gorgeous creations!*
*Watch for our Long Arm & specialty quilting school.*

Find us on Facebook

Open Monday–Saturday 10 AM–6 PM, Sunday 1–5 PM

metals
threads
paints
fibers

MeinkeToy
fiber art supplies
meinketoy.com

Uncommon supplies for fiber and mixed media artists

Thermofax Screens & Custom Service
Bleeding Tissue Paper
Needle Felting Supplies
Sari Silk Ribbon
Transfer Foils & Glue
Hand-dyed Mulberry Bark, Silk Hankies, Cocoons, Carrier Rods & Cheesecloth
Hand-dyed Ribbons & Much More!

Art Unraveled
mixed media art retreat
July 30 - August 6 2013 Phoenix, AZ

*art experiences like no others*

workshops taught by the finest artists
camaraderie & new friendships
fun events & prize drawings
shop 'til you drop
info@artunraveled.com artunraveled.com

RED
lead
mixed media
stencils. rubber stamps.
trinkets. art papers.
let yourself fly!
www.redleadpaperworks.com

Artistic Artifacts
Creative Finds
For Creative Minds!
Paint & Surface Design
Stewart Gill Products + DeColourant +
Viva: Modeling Creams, Crackle, Special Effects, more!
+ Wooden Printing Blocks + Pan Pastels
Mixed Media &Ephemera
Spellbinders™ Media Mixáge + Vintage Paper
Collage Packs + Game Boards & Pieces
Embellishments
Angelina + Tentakalum Fibers + Beads + Dresdens
Fabric & Thread
Batik + Aborigine + Hand Dyes + Star Threads
www.ArtisticArtifacts.com
4750 Eisenhower Avenue, Alexandria, VA 22304

## the web connection

### Friends Fabric Art

www.FriendsFabricArt.com
(978) 458-4200

Mixed-media art supplies. Custom thermofax silk-screens. Quick, friendly, knowledgeable service.

## the artist directory

### A Work of Heart Studio
### Andrea Chebeleu

www.aworkofheart.com
info@aworkofheart.com

*Mixed-Media, Book Art, Jewelry*

A Work of Heart Studio offers hourly workspace and classes for mixed-media enthusiasts. Instruction offered from local and national teachers. Exercise your creativity in community.

2196 Lincoln Ave., San Jose, CA 95125 (408) 266-1005

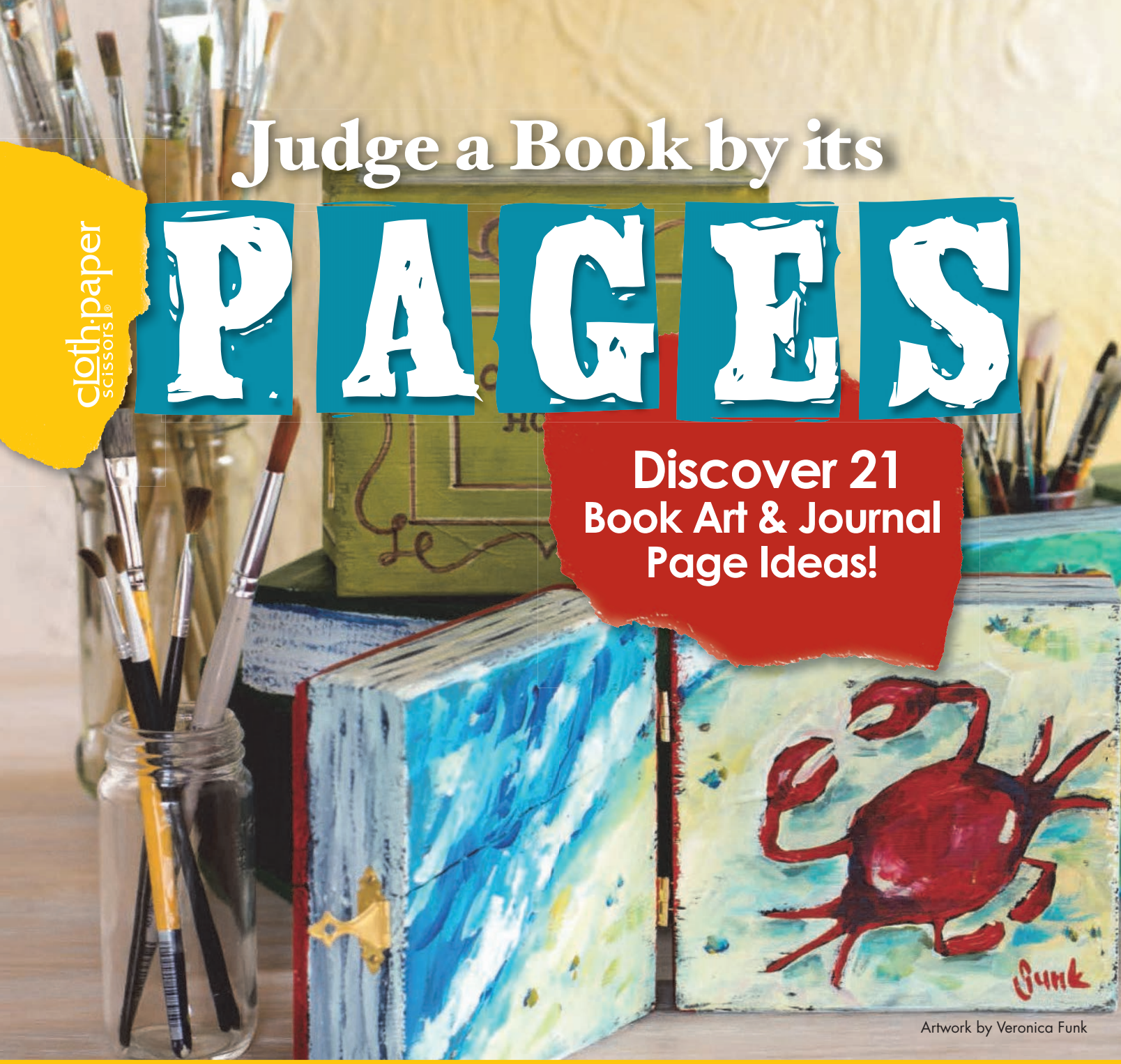
ARTchixStudio.com
Creative Art Supplies Since 2001
Like us on Facebook! Win prizes in our Weekly Creative Kitty Caption Contest!

VA
volcano arts
www.volcanoarts.com
We have the tools and supplies you need for your projects and classes.
book binding
stained glass
metalsmithing
genuine japanese screw-punch
copper mesh eyelets
Metal and book classes with Christine Cox
Follow our new artblog!
books-in-sheets
Check out our website for lots of how-tos!
mica
catalog online retail only

Fun Stuff for FiberArts!
Wide selection including:
Irish Waxed Linen Thread
Mizuhiki & Raffia
Embellishment Cords
Beads & Beading Wire
Tools & Books
Patterns & Kits
Basket Weaving Supplies
Seat Weaving Materials
& much more.....
Royalwood Ltd.
517-QA Woodville Rd.
Mansfield, Oh. 44907
800-526-1630
Fax: 888-526-1618
www.RoyalwoodLtd.com

## the ad index


| | | | |
|---|---|---|---|
| IBC | Add To, Undo, & Redo | 5 | Grafix Arts |
| 7 | Art Camp for Women | 9 | Jacquard Products |
| 35 | Art Journaling Exposed 2 | 5 | John C. Campbell Folk School |
| 52 | Art Lessons Vol. 3 | 23 | Magpanels, LLC |
| 93 | Art Lessons Vol. 4 | 23 | Mary C., The |
| IFC | Art Lessons Vol. 5 | 90 | Meinke Toy |
| 91 | ARTchix Studio | 13 | Nunn Design |
| 91 | Artistic Artifacts | 92 | Pages |
| 90 | Ashes to Beauty Adornments | 90 | Phoenix Rising Productions |
| 5 | Cedar Canyon Textiles | 3 | Ranger Industries INC |
| 23 | Clearsnap, Inc. | 91 | Red Lead PaperWorks |
| 3 | Cloth Paper Scissors | 45 | Romantic Bezels |
| 96 | Cloth Paper Scissors 2012 CD Collection | 91 | Royalwood LTD |
| 7 | Coats & Clark | 51 | Sewing Solutions |
| 78 | Collage in the Round | 37 | shop.clothpaperscissors.com |
| 18–19 | Create 2013 | 6 | Simplicity Creative Group |
| 13 | Embellish Me | 1 | Spellbinders |
| 90 | Fabric Art Shop | 67 | Stitch Craft Create Live |
| 90 | Fancifuls Inc. | 29 | Studios |
| BC | Fire Mountain Gems | 23 | Treenway Silks/ Susan Du Bois |
| 13 | Flights of Fancy | 91 | Volcano Arts |




Artwork by Veronica Funk

Create pages with personality when you dive into another issue of PAGES! From book boiling and booklaces (book necklaces) to books made with copper pipe, driftwood, or cereal bags, you're bound to love this innovation-packed issue.

Peek inside this issue of PAGES at
**shop.clothpaperscissors.com/Pages3**
or call 866-949-1646 and order your copy today!

# *Oh the lure of pastels and paper...*

**Give into your mixed-media creative impulses starting with this must-have paper project!**

Bestselling author and instructor, and all-around creative force Donna Downey reveals a color popping project that will have you creating head-turning creations in a jiffy. Blend and transform your pieces with expert finesse using Donna's very own techniques!

Discover Donna Downey's secrets to making intriguing combinations with pastels and paper!

*Download Donna Downey's new essential resource at* **shop.clothpaperscissors.com/DonnaLesson** *now!*

# there's always TIME FOR art

BY candy taylor tutt

After some threescore years on the planet, my energy—not to mention my eyesight!—was depleted by the time I got home from work each day. Creative spirit undaunted, I began bringing my projects along to work and using my lunch hour as my creative time.

One can make significant progress in 60 undisturbed minutes. At my rather large desk space, I cut out squares for an entire quilt, glued collages, folded origami, and completed several beadwork pieces.

Eventually my art pieces required beads, fabric, ribbon, wire, clay pieces, and a host of found objects, such as wood, seashells, bones, teeth, and feathers.

One afternoon, following an office potluck, I discovered the solution—in the trash can. Several takeout boxes from the local deli caught my eye. They were not only durable; they came with sturdy, clear plastic lids. I retrieved them from the trash and, after thoroughly washing and drying each one, I had several perfectly portable craft containers.

As I arrived one morning with my deli box in hand, a co-worker asked, "Lunch?" "Nope," I replied, "It's an art project!"

In addition to schlepping projects back and forth to work, these containers are ideal for art that is still in the planning stages. As I accumulate components for a project, everything is placed into a designated little box or bowl instead of going astray on a shelf or in a drawer. No more panicky hide-and-seek for vintage fabric buttons or that funky, rusted belt buckle from the flea market.

After the next potluck, I made sure I harvested all the useable deli boxes and bowls I could find.

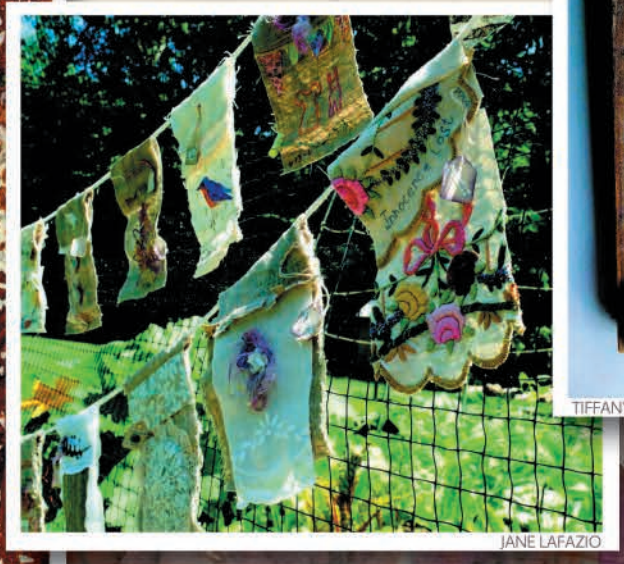
"Hey," I told everybody, "I'm recycling!"

# 6 ISSUES.

# Unlimited Possibilities.

Dive into a year's worth of basic and advanced level tips and mixed media art techniques for improving your pieces with the **2012 Cloth Paper Scissors CD Collection**!

LINDA CALVERLEY



JANE LAFAZIO

TIFFANY TESKE

Discover all the possibilities at

**shop.clothpaperscissors.com/collection2012**

BACKGROUND IMAGE BY JODI OHL

# Embrace Your Imperfections!

## Explore Stress-free Collage *with Jenny Cochran Lee*

Make a mistake? Perfect. Jenny Cochran Lee encourages you to make backgrounds that go with the flow. Create captivating collage pieces by combining whimsical design elements with an emphasis on maximizing texture and surface design. Your next collage masterpiece is just around the corner!

**Add to your collage cache at**
**shop.clothpaperscissors.com/AddToCollage**

FIRE MOUNTAIN GEMS and Beads®

"Friendly Service" Since 1973

www.firemountaingems.com

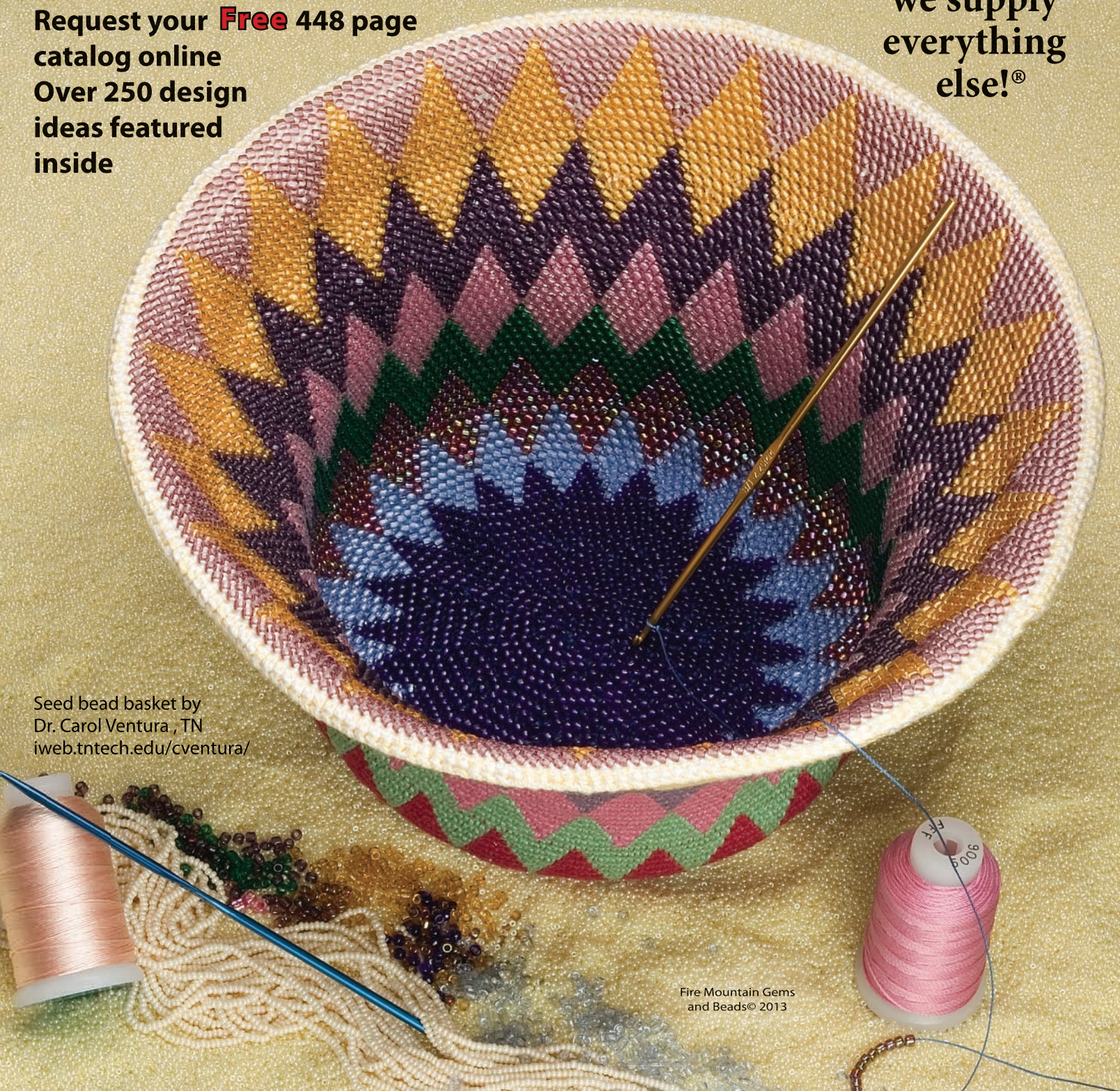
Celebrating 40 Years of Friendly Service

One Fire Mountain Way, DEPT C029 Grants Pass, OR 97526-2373 1-800-355-2137

# America's Favorite Beading and Jewelry Supply Company®

**Request your Free 448 page catalog online**
**Over 250 design ideas featured inside**

**You supply the creativity, we supply everything else!®**



Seed bead basket by
Dr. Carol Ventura , TN
iweb.tntech.edu/cventura/

Fire Mountain Gems
and Beads© 2013